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EXPRESS
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PLUS

History of Swarovski •

Expert tips and tricks •

Top Australian designers •

What's hot for Spring and Summer •

GIVEAWAYS GALORE



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Discover the wondrous history behind the most famous cut crystal in the world – Swarovski.

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Wendy was busy making Beargamin Bears when the beading bug bit a few years ago. She now has a home-based studio where she makes beautiful lampwork beads. Antoinette Webster talks to Wendy about her leap into beading.

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How can something as small and humble as a bead bring people together? Antoinette Webster finds out.

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MATERIALS

2 x 12-14mm Toggle (Gold/Rose Design)

70 x 50mm Head Pin (Gold)

14 x 4x6mm Oval Jump Rings (Gold)

9 x Charms (Dragonfly, Leaf & Hummingbird) (J)

25 x Bead Caps to suit 8-12mm beads (Gold) (K)

60cm 6.5mm Belcher Chain (Gold)

BEADS

9 x Faceted Round Crystal (Red) (A)

7 x 12mm Round Lampwork (Red/Gold Swirl) (B)

8 x 8mm Oval Cloisonné (Red) (C)

9 x 6mm Lt Siam Swarovski Crystal (D)

9 x 8mm Rose Metal Bead (E)

3 x 4mm Lt Siam Swarovski Crystal (F)

1 x 20mm Silverfoil Heart (Fire Opal) (G)

9 x 10 or 12mm Silverfoil Round (Fire Opal) (H)

5 x 12mm Silverfoil Coin Bead (Fire Opal) (I)

2 x 8mm Round Mysterious Bead (Red) (L)

5 x 10-12mm tumbled Coral Beads (M)

TOOLS

Cutters

Round Nose Pliers

Flat Nose Pliers

Bead Mat (Optional)

Rating
5 stars

This versatile bracelet becomes a necklace – then back to a bracelet whenever your heart desires!

DESIGNER'S NOTE

Please note if you only intend on making this piece into a necklace measure your front piece of chain about 21cm or 24 full chain links.

BRACELET**STEP ONE**

Measure and cut length of chain to suit your wrist, this bracelet is 18cm in length but will vary from person to person. Remember to account for the toggle clasp and rings which will add another 1.3cm.

STEP TWO

Open jump ring (use two pairs of pliers, and open against each other, not away from cut). Thread one end of toggle clasp and one end of the chain. Close the jump ring.

STEP THREE

Now open another jump ring and thread on other end of toggle and the other end of chain, close jump ring

STEP 4

Try the bracelet on to ensure it is the right length and comfortable prior to continuing.

Hint: Each bead will be added to the chain using a large 'wrapped loop' (See 'wrapped loop instructions' on a head pin. Make sure to add the bead on the chain to hang in the same direction.

DESIGNER'S NOTE

You can either thread randomly (set out your beads first) or follow instructions to ensure no same bead sits together.

STEP FIVE

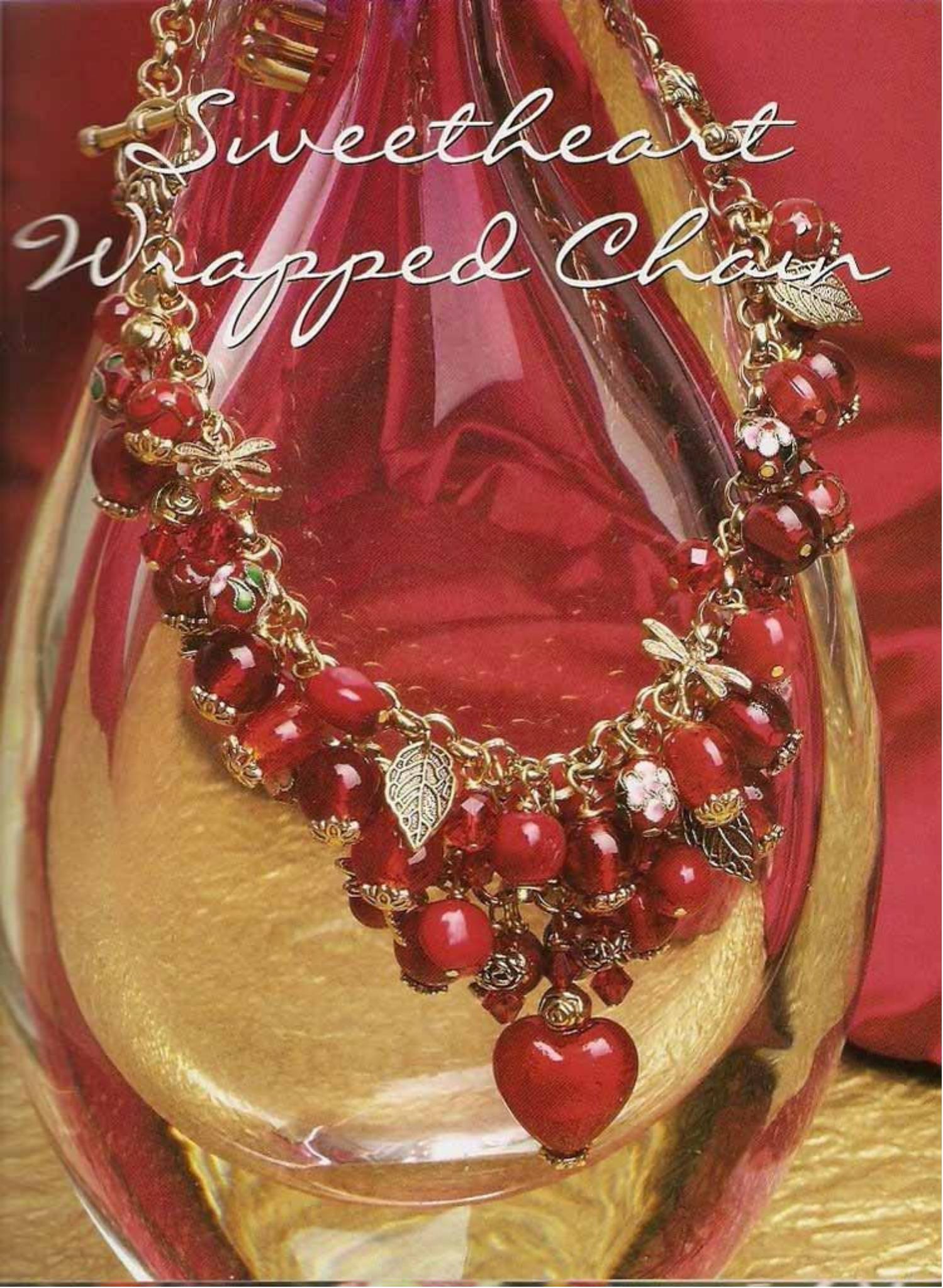
Add 8mm crystal bead (A), create a wrapped loop onto the chain (refer to 'wrapped loop instructions') and place on the first 'up' link in the chain. ** diagram **

STEP SIX

Add bead 8mm oval cloisonné (C) to the second 'up' link in the chain.



Sweetheart Wrapped Chain





NECKLACE MATERIALS

2m Tigertail

Sterling silver Catch or Fob catch

9 x Crimp beads

BEADS

Art Glass Feature Bead

6 – 8 x 2g x seed beads different colours, shapes & sizes (total 16g approx)

16-20 x 6mm Swarovski Pearls in 2 colours

16-20 x 4mm Swarovski Pearls in 2 colours

16-20 x 6mm various coloured Czech glass beads

16-20 x 4mm various coloured Czech glass beads

1 x 8mm Czech glass Rondels

TOOLS

Crimping pliers

Wire cutters

STEP SEVEN

Add bead cap (K), then 12mm silverfoil bead (H) to the third 'up' link on the chain

STEP EIGHT

Add 6mm swarovski crystal (D) then a 8mm metal bead (E) to the fourth 'up' link on the chain.

STEP NINE

Add bead cap (K), then 12mm lampwork bead (B) to the fifth 'up' link on the chain

STEP TEN

Now open a jump ring and thread charm (J) onto the sixth 'up' link on the chain and close jump ring.

STEP ELEVEN

Repeat steps 5-10 (5 beads, 1 charm, 5 beads, 1 charm, etc) until you have reached the end of chain.

DESIGNER'S NOTE

Once you have reached the end of chain, return to end of chain where you had started and you will now start adding bead to the adjacent 'Down' link of the chain.

STEP TWELVE

Add a charm (J) to the left, adjacent to the third bead (H) on the 'down' link of the chain. This is the starting point.

STEP THIRTEEN

Before continuing forward, you will need to fill in the one or two chain links behind the charm (step TWELVE).

STEP FOURTEEN

Add bead cap (K), then 12mm lampwork bead (B) behind the charm, then 6mm Swarovski crystal (D) then a 8mm metal bead (E) behind the lampwork bead if necessary on the 'down' chain link.

STEP FIFTEEN

Add 8mm crystal bead (A), continuing forward from the charm on the next 'down' link of the chain.

STEP SIXTEEN

Add bead 8mm oval cloisonné (C) to the second 'down' link in the chain.

STEP SEVENTEEN

Add bead cap (K), then 12mm silverfoil bead (H) to the next 'down' link on the chain

STEP EIGHTEEN

Add 10mm tumbled coral bead (M) to the next 'down' link on the chain.

STEP NINETEEN

Add bead cap (K), then 12mm silverfoil coin bead (I) to the next 'down' link on the chain

STEP TWENTY

Now open a jump ring and thread charm (J) onto the sixth 'up' link on the chain and close jump ring.

STEP TWENTY ONE

Repeat steps 15-20 (5 beads, 1 charm, 5 beads, 1 charm, etc) until you have reached the end of chain.

You have now finished the bracelet. Please continue reading if you will be doing the optional necklace.

NECKLACE

STEP ONE

Measure a second piece of chain to suit your required length (approx 18-20cm) and repeat steps 2 and 3 to attach another toggle. You can then attach this chain to the end attachments of the bracelet.

Making a 'Wrapped Loop' Instructions

Leaving a slight space (approx 2mm), place your chain nose at the base of the bead, bend the head pin 90 degree angle away from you.

Using your round nose pliers, grab the wire about 1cm from the bend and roll the wire back toward you to form a partly complete circle on the wire. We need to create a large loop "pocket" for the 6.5mm chain to sit in. Now slip chain into loop 'pocket' created.

Place the end of the round nose pliers into the loop, just above the chain (to hold the chain in place and help it from not falling in your way when you create the wrap). Using your thumb, wrap the bend on the head pin and continue to wrap wire around itself tightly, to secure the wire firmly to the bead. Cut excess off.

NECKLACE – PART 2 – OPTIONAL

"V" & HEART

STEP ONE

Measure & cut length of chain approx (10 full links).

STEP TWO

Open jump ring and thread one end of chain to approx the 8th 'up' link on the completed

bracelet chain from the right side. Close the jump ring.

STEP THREE

Now open another jump ring and thread one end of chain to approx the 8th 'up' link on the completed bracelet chain from the left side. Close the jump ring.

DESIGNER'S NOTE

You can make the front piece of chain (the 'V') longer or shorter to suit your taste.

STEP FOUR

Start by adding a bead cap, 4mm Swarovski crystal (F) 20mm silverfoil heart (G), metal bead (E) & 6mm Swarovski crystal (D) to a 76mm headpin, and wrap to the centre link of the chain. Workings outward from the centre (heart – 'G') add the following to both sides of the heart on the 'up' link of the chain.





STEP FIVE

Add 6mm Swarovski crystal bead (D), then metal bead (E), on the next 'up' link of the chain, on both sides of the heart

STEP SIX

Add bead 10mm tumbled coral (M) to the next 'up' link of the chain, on both sides of the heart

STEP SEVEN

Open a jump ring, and attach a charm (J) to the next 'up' link of the chain, on both sides of the heart.

STEP EIGHT

Add 8mm glass bead (L) to the next 'up' link of the chain, on both sides of the heart. Now working back towards the heart on the 'down' links of the chain, add the following to both sides of the chain.

STEP NINE

Add 8mm crystal bead (A) to the next 'down' link on the chain

STEP TEN

Add 12mm silverfoil coin (I) to the next 'down' link on the chain

STEP ELEVEN

Add 8mm glass bead (L) to the next 'down' link on the chain

STEP TWELVE

Add bead cap (K), then 12mm silverfoil bead (H) to the next 'down' link on the chain

STEP THIRTEEN

Add 8mm cloisonné oval bead (C) to the next 'down' link on the chain

Now working from the heart still on the 'down' links of the chain:-

STEP FOURTEEN

Add 8mm crystal bead (A) to the next 'down' link on the chain

STEP FIFTEEN

Add bead cap (K), then 12mm lampwork bead to the next 'down' link on the chain

STEP SIXTEEN

Add 8mm glass bead (L) to the next 'down' link on the chain

STEP SEVENTEEN

Add bead cap (K), then 12mm silverfoil bead (H) to the next 'down' link on the chain

STEP EIGHTEEN

Add 8mm crystal bead (A) to the next 'down' link on the chain. HINT - Remember you can add more or add less beads than the instructions, this is up to you.

*Designed by Michelle Whittaker
Beadworx*

*Address: Shop 19 Harbour Town
Shopping Centre,
Corner Gold Coast Highway & Oxley
Drive,
Biggera Waters, Qld
Ph: (07) 5563 7544
Fax: (07) 5563 7588
Email: beadworx@bigpond.net.au*

MATERIALS
 45cm Soft Flex wire .019 dia.
 50 x small gold caps of your choice
 50 x small gold spacers of your choice
 9 x large gold spacers of your choice
 Gold vermail toggle
 Gold crimps

BEADS

Venetian beads as follows:

1 x Schissa (disc) 22mm focal
 1 x blue foil triangle
 5 x blue coin (flat) Sommerso
 6 x green coin (flat) Sommerso
 2 x blue disc lentic
 2 x blue 8mm foil round
 4 x green 8mm foil round
 25 x black 8mm Sommerso round
 2 x blue 8mm Sommerso round

TOOLS

Chain (flat)nose pliers
 Round nose pliers
 Cutters

Venetian beads always make an elegant impact. Use beautiful greens and blues with classic black before finishing it with gold findings to have the most stunning winter look.

STEP ONE

Place a cap, the main pendant bead, another cap, a gold spacer, a cap, an 8mm black bead and another cap all on a long eye pin. Make a loop at the top.

STEP TWO

Place the triangular bead with a gold barrel bead onto a long eye pin and make a loop at the top and attach it to the "eye" of the pendant above. Place a blue disc and a gold spacer on a headpin. Make a loop at the top and attach it to the "eye" of the eye pin that is holding the triangle.

STEP THREE

Hang this long drop on to the centre of soft flex wire. Place a gold spacer each side of the pendant drop, now working each side of the drop place caps and two 8mm black Venetian beads with a spacer between them, caps again, followed by a gold spacer each side. Now you need to make two matching drops to hang off the wire next to the spacers you've just added. Get two headpins and place an aqua Venetian and a gold barrel on each. Make loops at the top. Put a green disc, a gold spacer, a green bead, another spacer and a black bead with a cap onto an eye pin.

Make two of these. Attach the headpins to the eye pins to make two drops and hang these onto the wire.

STEP FOUR

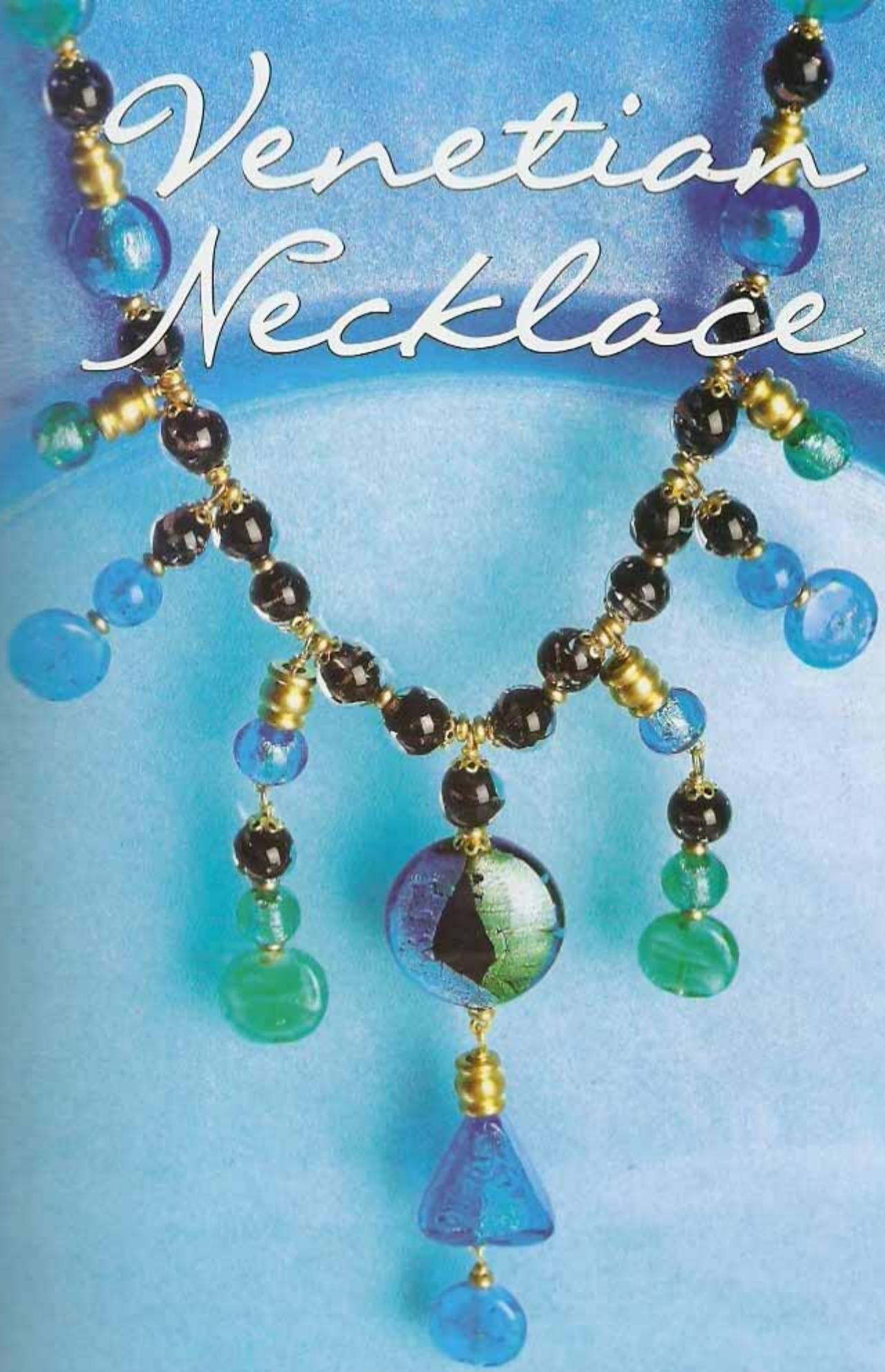
Continue adding beads up each side of the wire in this order; gold spacer, cap, black bead, spacer, black bead, cap and a gold spacer.

The next drop you need to hang is made by placing a blue disc, gold spacer, a blue 8mm bead, gold spacer and a black bead onto a headpin and turning the top over to form a loop. Make two of these. After hanging both of the drops, continue threading a gold spacer, cap, one black bead, cap and gold spacer onto each end of the wire. The last two drops are made by placing a green Venetian bead with a gold barrel onto a headpin and turning the top over to form a loop. Once you have hung these drops (one each side), continue threading each side in the following way: a gold spacer, cap, black bead, cap, gold spacer, a beautiful aqua bubble shaped bead, gold barrel, gold spacer, cap, black bead, cap, gold spacer, a green disc, gold spacer, cap, black bead, cap, spacer, blue disc, spacer, cap, black bead, cap, spacer, green disc, spacer, cap, black bead, cap, spacer, gold barrel, spacer.

Rating
 ● ● ● ● ●



Venetian Necklace





STEP FIVE

The next step is to attach the toggle. Thread a gold crimp onto one end of the wire then thread the wire through the last chain of one side of the toggle. It does not matter which side you complete first. Thread the wire back on itself and back through the crimp and back down into the spacer and gold barrel. Pull the wire so the crimp is close to the

toggle. Use crimping pliers to close the crimp over the wire. Carefully snip off the end of the wire. Repeat this process with the other end of the wire and the other half of the toggle.

DESIGNER'S TIP

After making your main drop let lay your work out before you start on a bead board and you will find it easier to string up correctly.

Susan Porter

Beau Jangles Jewellery

www.handcraftedjewellery.com.au

**Beads are available at Venetian Imports
and the Italian Shop.**

www.italianshop.com.au



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MATERIALS

1 x Geneva marcasite watch face

36 x sterling silver rondel spacers

1 x Thai silver 3 hole spacer bar

1 x sterling silver toggle

2 x strands of tiger tail

4 x crimps

BEADS

42 x pink opal rondels

TOOLS

Long nose pliers or crimping pliers

KITS

Kits are available for \$49.00 including GST.

Marcasite is always a timeless classic. This watch from Cosmic Beads is a wonderful start to any day.

STEP ONE

Thread a short length of tiger tail approx 20cm through the bottom watch loop and centre the watch in the middle of the strand. Thread on three pink opal rondels on either side with spacers between them.

STEP TWO

Attach each side of the tiger tail to the toggle bar and firmly crimp, threading a little extra tiger tail through the last rondel. **HINT** Please note the tiger tail won't go back through the spacers as the hole is too small. Cut the excess tiger tail off as close to the bead as possible.

STEP THREE

Thread a long length of tiger tail approx 30cm through the top watch loop and centre the watch in the middle of the strand. Thread on 8 pink opal rondels with spacers between them.

STEP FOUR

Thread on the 3 hole spacer, using just the two outside holes.

STEP FIVE

Thread on another 8 pink opal rondels with spacers between them and measure against your wrist. Add more rondels and spacers if you need to.

STEP SIX

Attach each side of the tiger tail to the toggle loop and firmly crimp, threading a little extra tiger tail through the last rondel. Cut the excess tiger tail off as close to the bead as possible.

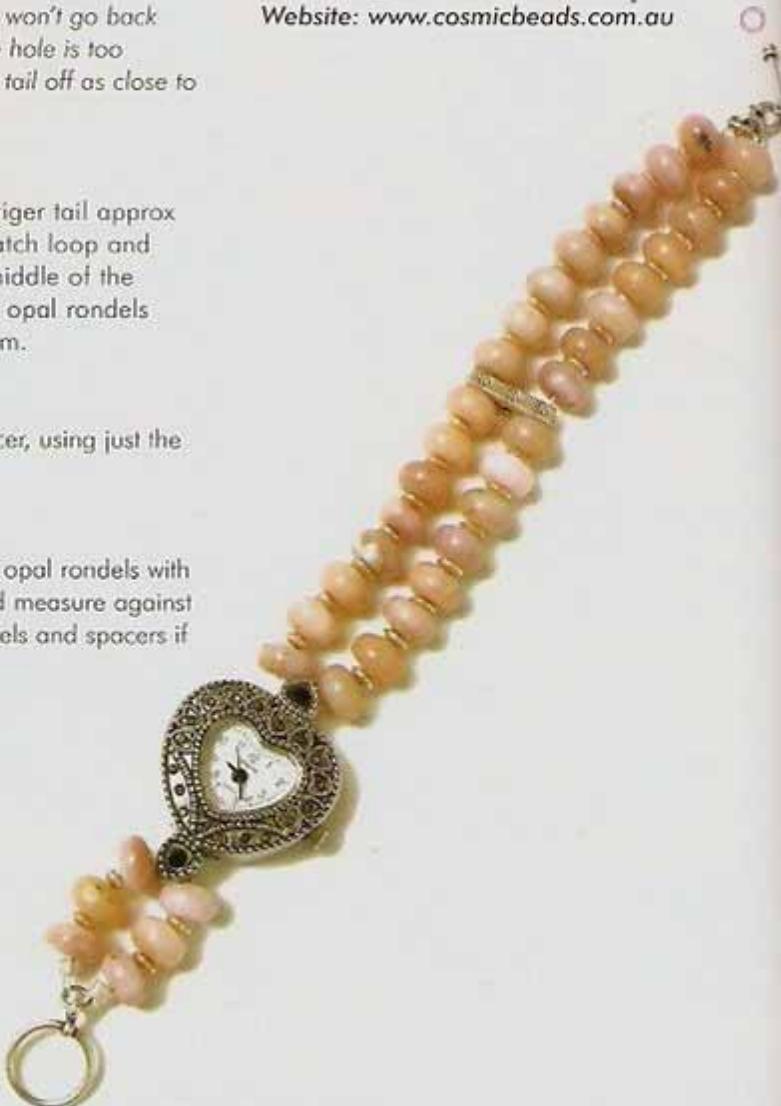
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Pink Opal
Marcasite

The History of SWAROVSKI

DISCOVER THE WONDROUS HISTORY BEHIND THE MOST FAMOUS CUT CRYSTAL IN THE WORLD – SWAROVSKI.
NADIA CRIGHTON REPORTS.



Courtesy of D. Semenovský & Co.

Above: Bernadette Larcher, Head of International PR.

Right: Create your Style with Swarovski pieces from the US Design Contest 2005 Cultural Fusion. Design by Katherine Song, Toronto.

CRYSTAL IS FAMOUS FOR its hypnotising beauty and has been sculpted, polished and designed into jewellery and fine art for many years. Swarovski, synonymous with quality and style, have been the leaders and innovators of cut crystal for over 100 years.

THE BEGINNINGS OF A NAME

Daniel Swarovski was born in 1862 in Jablonec, Bohemia, a town north of Prague in today's Czech Republic. Considering Jablonec's long history of cutting and polishing stone for the jewellery industry, and Daniel's father owning and running a small crystal cutting factory, it's not surprising that as a young boy, Daniel dreamt of cutting and creating beautiful pieces from crystal.

He loved to watch his father work and was so inspired that he later completed an apprenticeship alongside him and other crystal cutters.

After visiting many shows and being dazzled by the crystals cutters, Daniel soon dreamt of creating a way to revolutionise the crystal cutting world forever. So he set out to cut crystal to precise perfection in a way never done before.

Working day and night to secure his vision, Daniel was ready to etch his name in the history books. In 1892 he registered a patent machine, which for the first time, made it possible to cut and polish crystal to perfection. This machine also made the

process quicker and more accurate than any manual practise before.

In 1895 Daniel travelled to the Austrian town of Tyrol and, alongside his brother-in-law Franz Weis and Armand Kosmannstill, founded the family business.

A MAN OF VISION

Nadia caught up with Bernadette Larcher, Head of International PR Swarovski, to chat



about the company's interesting history, and to find out how it has grown from strength to strength over the years.

Ms Larcher speaks of Daniel's work very highly and regards him as an extremely inspirational man, who is still motivating the work and ethics of the company nearly 60 years after his passing.

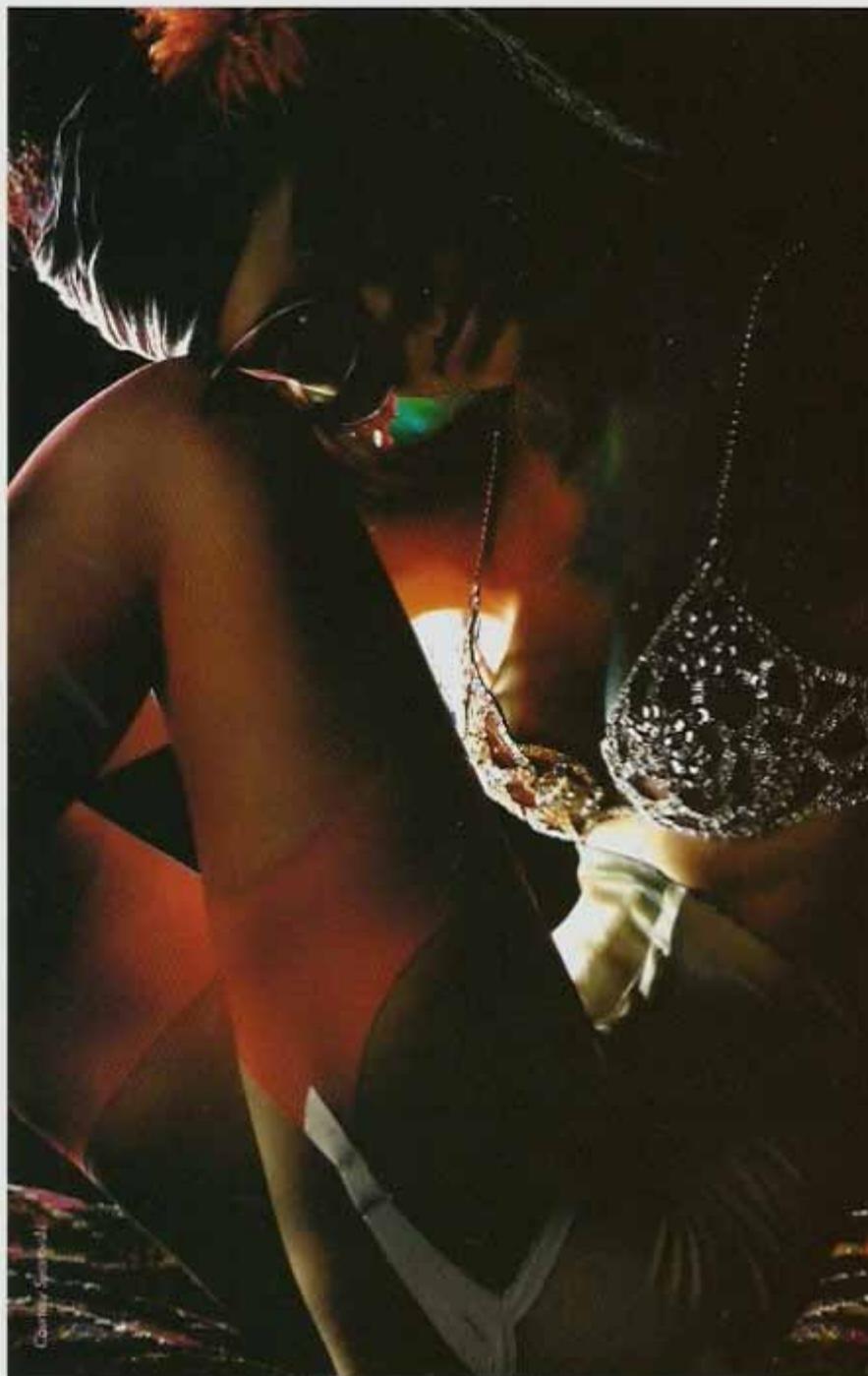
"Daniel was certainly inspired growing up in Jablonec but he was a man of vision," Ms Larcher says. "He even went to Paris in 1880 to make contact with top jewellers. He realized his dream by founding the company in Austria and he was always committed to excellence, innovation and staying one step ahead of his competitors."

A natural entrepreneur, Daniel wanted to ensure his designs and creations would continue to grow and inspire. So he became a creative partner and supplier to the world's great couture houses and his fine work spread across the globe.

Elsa Schiaparelli, a well known artist and fashion designer, came to Wattens in the 1930's to learn about how crystal was made and its use in jewellery.

"Coco Chanel was always intrigued with crystal as a creative medium and in the use of costume jewellery for decorative purposes and in the 1950's Christian Dior and Swarovski collaborated to produce Aurora Borealis crystal," Ms Larcher smiles, adding that even today, many of the world's top luminaries of the modern runway like Vivien Westwood and Karl Lagerfeld come to Wattens to experience crystal. "Being a reliable partner of the creative world, Swarovski continues to provide them with inspiration to realize their crystalline fantasies."

Ms Larcher also points out that not only does Swarovski continue its creative partnerships with top designers it also exercises its own design skills through the collections 'Daniel Swarovski' and 'Swarovski' – jewellery, fashion and home accessories. With the company focussed on the ever-changing world, Daniel's work will surely provide support for the next generation of top designers.



CRYSTAL CULTURE

In 1913 the completion of the production plant allowed the Swarovski Company to produce their own crystal, meaning they could move into their next phase of business.

"Swarovski is a private company and owned 100 percent by approximately 60 family members," Ms Larcher says. In fact, the current management includes the fourth and fifth generation with all being direct descendants of the founder himself. They are also the shareholders of the company.

Europe, however, was heading into a time of great unrest with World War I starting in 1914 and not ending until four years later (1918).

During the War, Daniel struggled to find materials and cutting tools for his work, so in light of this he strived to develop his own. By 1917 he had produced dressing and grinding tools which were registered under the brand name Tyrolit.

With war fresh in the people's minds there was much need to restore the beauty and preservation of days gone by. The arts, fine jewellery and music allowed war-torn regions to return to their joys they once knew and loved.

"Culturally speaking, Swarovski the company was born into an epoch of amazing diversity of thought and interchange between the arts, science and natural science called 'Mitteleuropa'*, Ms Larcher explains. "The company continues to live by this rich cultural heritage."



A FAMILY HEIRLOOM

The most fascinating aspect surrounding Swarovski, apart from the magnificent pieces of fine jewellery and sculptures, is its continuing growth. From humble beginnings to an amazing family empire, Daniel Swarovski's love and dedication to the world of crystal has inspired generations of crystal enthusiasts.

"Swarovski is a private company and owned 100 percent by approximately 60 family members," Ms Larcher says. "In fact, the current management includes the fourth and fifth generation with all being direct descendants of the founder himself. They are also the shareholders of the company."

A RICH HERITAGE

"We understand crystal as a creative material in its own right and as a phenomenon beyond just that material," Ms Larcher states. "Our historical legitimacy lies in cut crystal

and jewellery, both of which draw on our rich cultural heritage."

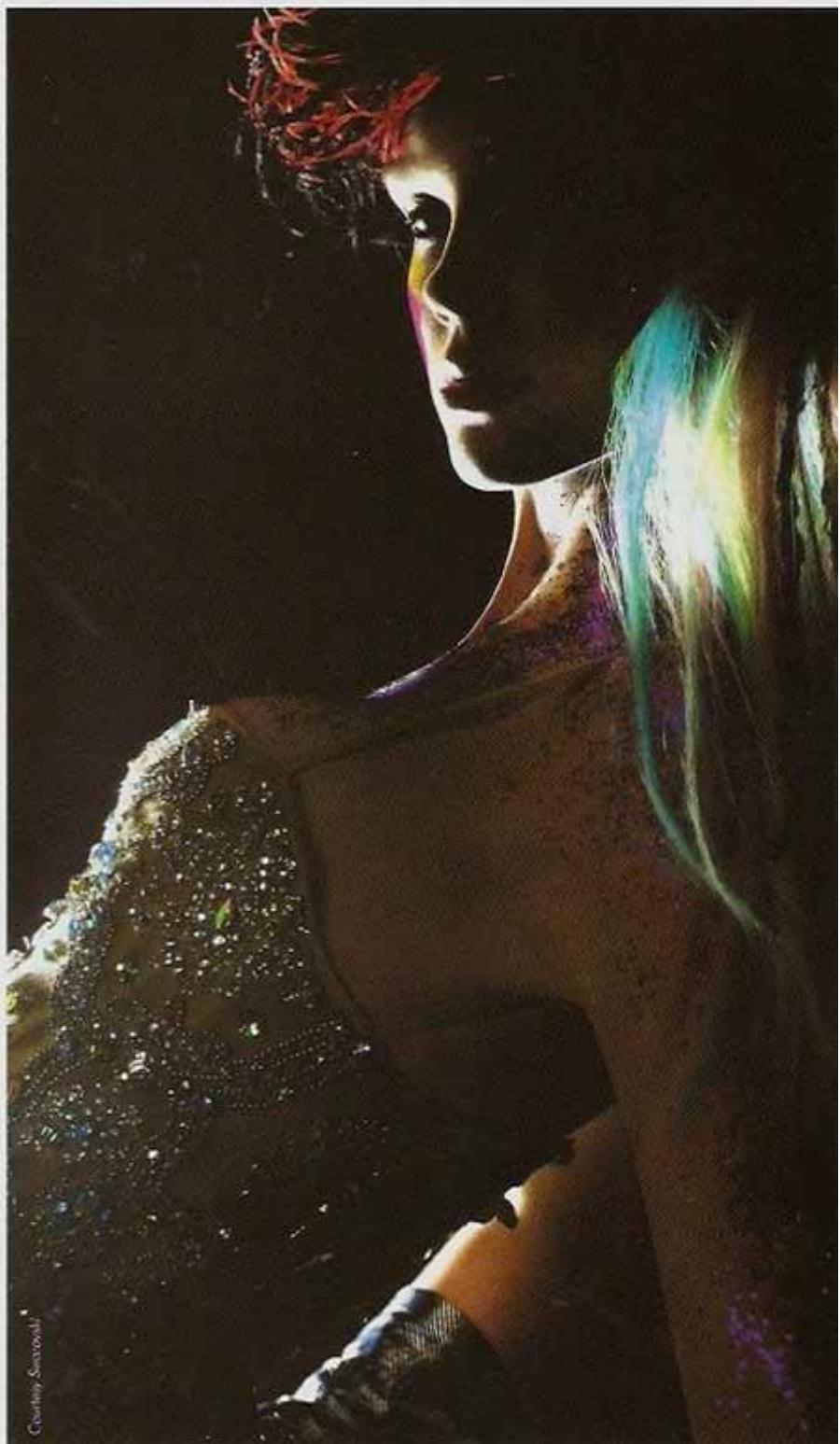
The company proudly calls their products 'Jewels of Fantasy' and strives to accentuate beauty, joy and cultural reflection. "We adhere to the principles and values of our founder in our everyday working lives. To us, as a family-run company, sustainable growth is equally important as generating profits and we reinvest this yield into ensuring our continued existence. Our employees appreciate and enjoy the benefits of this sustainability," Ms Larcher adds.

She is also quick to note that the spirit of Daniel Swarovski is as alive today as it was when the company founder was running the company. "Swarovski enjoys success because the company respects the vision of its founder and lives by his motto 'always improve on what is already good,'" she continues. "His vision is our vision. He would be proud of the company, its products and the fact that we remember and honour him by following his principles."

LOOKING TO THE FUTURE

Ms Larcher says – "Giuseppe di Lampedusa (The Leopard) said, 'If we want things to stay as they are, things will have to change'. Swarovski is in the situation of being the market leader, but that does not mean we can be complacent. Instead it drives us forward to seek out new challenges. Change itself remains an ongoing challenge that will require all our energy and enthusiasm. We will continue to honour our founder Daniel Swarovski and to 'take what is good and to make it even better'."

*During World War I a term known as 'Mitteleuropa' developed. This was a German term meaning Central Europe. Outside Germany the concept of 'Mitteleuropa' may be known for the policy of the Central Powers during World War I which caused the creation of buffer states in Central Europe that were liberated from imperial Russia. For many industries and companies the development of 'Mitteleuropa' allowed many sectors of the community to integrate like never before.



Claudio Sartori

MATERIALS

Fireline 6lb
Clasp

BEADS

70 x 4mm Bicone Crystals
size C4
40 x 3mm Bicone Crystals
size C3
3 x 6mm Round crystals
size R6
Size 11 Delicas SB 1
Size 15 Seed beads SB2

TOOLS

Beading needle

This stunning bracelet designed by Ann Lloyd has a perfect combination of new season Swarovski colours

**STEP ONE
MAKING THE CLUSTERS**

Thread needle with a length of fire line about 80 cm. Pick up one crystal C4, one seed bead SB1, repeat five times making a total of six of each bead. Tie into a firm circle leaving a 10 cm tail of fire line.

STEP TWO

Pick up one SB1, one C4, one SB1, one C4, one SB1, thread through the nearest C4 and the next SB, repeat five times forming six V shapes around your circle

STEP THREE

Pick up one C3, one SB2, pass the thread back thru the C3, and thru the C4 from the first round, repeat 11 times, making a total of 12.

**STEP FOUR
CLUSTER CENTERS**

Take a new length of thread, and weave through the centre round of crystals. Pick up one R6 and weave to the other side, repeat for the remaining two. Weave your ends knot and hide. Hint – You can use a pearl for the centre

This completes one cluster. Repeat to make two more.

STEP FIVE

Join the clusters by weaving the thread through the crystal and join at two points by attaching the SB2 to each other. Weave thread and tie off, hide the thread.





*Crystal
Flame*



WIN

this bracelet!

For details see our
*Beads Glorious
Beads Competition*
on pages 66
and 67.

STEP SIX MAKING THE BAND

Take a length of thread and weave into crystals where the band is to be attached, making sure both lengths are even.

STEP SEVEN

Thread eight SB1, one C4, one SB2, onto both threads

STEP EIGHT

Thread one C3 onto the right hand thread and pass the left hand thread through the C3. The threads will cross over.

STEP NINE

Thread one SB2, one C4, and eight SB1 onto each thread.

STEP TEN

Repeat step 3 and 4.

STEP ELEVEN

Add eight SB1 onto each length.

STEP TWELVE

Join both lengths of thread through the clasp, then weave back into the seed beads. Tie off and hide the tail thread, then repeat for the other side.

DESIGNER'S TIP

You can adjust to your desired length by adding or removing some seed beads in the band.



MATERIALS

Nymo thread

BEADS

Approx 15g x size 9 seed beads

Fresh water pearls

Semi precious stones

A small amount of amber

Approx 125g x mixed beads in various shapes and sizes, ranging from 4mm to 8mm in all shades of green, rondels, tubes, faceted crystals and a small amount of silver spacers.

TOOLS

Beading needle

WIN**this necklace!**

For details see our
Beads Glorious Beads Competition
 on pages 66 and 67.

Rating
 ★★★★

Using your semi precious stone and seed beads this looping necklace is a step up for those of you who love stranding but feel confined by simple single strands

STEP ONE

This Necklace is done in double thread, so for an eight strand 50cm necklace thread the needle with 9m of thread (8m for necklace, 1m for finishing off both ends). Tie a reef knot making sure that the knot is not at the end. See diagram 1.



Diagram 1

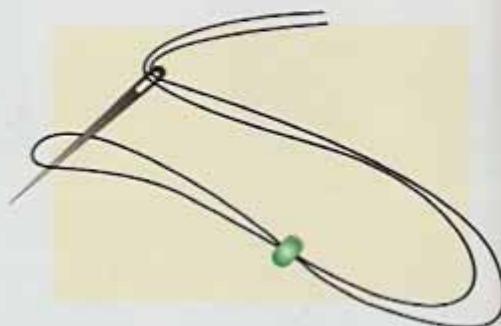
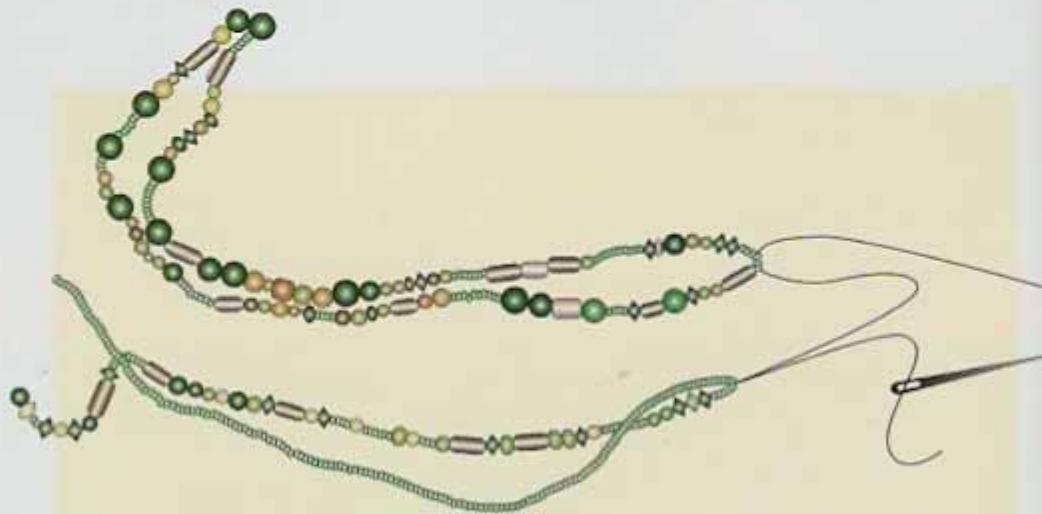


Diagram 2

STEP TWO

Button hole one seed bead as a stopper bead, by threading the bead till almost at the end, then thread through the loop at the end, then continue to thread seed beads until work measures one metre. Randomly thread bead mix occasionally threading some more seed beads until complete work measures 4 metres. See Diagram 2.

**STEP THREE**

Thread needle through the stopper bead, making a large loop. Flatten loop so both sides touch, giving the impression of having two strands. Thread needle through the further most bead then pull tight. If you have done this properly, this will create 4 strands. Repeat again on the other 2 loops. You should now have eight strands. See Diagram 3.

Diagram 3

*Green with
Envy*





STEP FOUR

To create first half of the beaded toggle and loop type clasp, thread 8 seed beads, one 8mm bead and then 6 seed beads. Thread back through the top of the 8mm bead and repeat till 8mm bead is covered. Put on 1 seed bead and go back through to the top of the 8mm bead to cap off the ball, you are now heading in the opposite direction that you started. Put on 8 more seed beads and thread back through 1 of the strands about 1 ½ cm. Tie a knot around the same strand. Repeat knotting about 5 times. Cut the last of the thread and tie another reef knot with knot at one side. See Diagram 4.

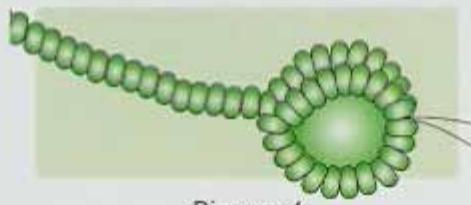


Diagram 4

STEP FIVE

We will now create the second half of the clasp the loop. Using thread start at other end, button hole one of the seed beads on 1 of the strands and then through the peek of each loop. Thread on 8 seed beads, a further 28 seed beads (this is the loop for

the beaded toggle). Thread though the ninth bead from the original button hole bead where you started. Thread on another 8 seed beads and thread through one of the strands and tie off in the same manner as you did for the other side. See Diagram 5.

DESIGNER'S NOTE

This also looks good in multi coloured seed beads with the odd 8mm bead randomly dotted about.

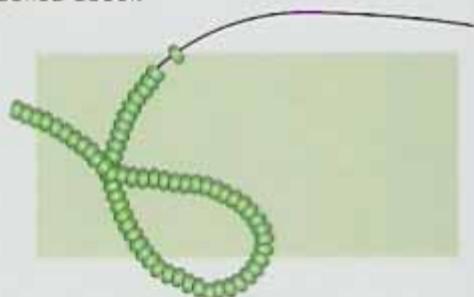


Diagram 5

Materials can be purchased at your local bead shop; expected cost of this necklace is approximately \$45 to \$50

Wigwam Beadery

Shop 1

16 Bideford St

Torquay QLD

PH: (07) 4194 6292

From Bears to Beads

WENDY WAS BUSY MAKING BEARGAMIN BEARS WHEN THE BEADING BUG BIT A FEW YEARS AGO. SHE NOW HAS A HOME-BASED STUDIO WHERE SHE MAKES BEAUTIFUL LAMPWORK BEADS. ANTOINETTE WEBSTER TALKS TO WENDY ABOUT HER LEAP INTO BEADING.



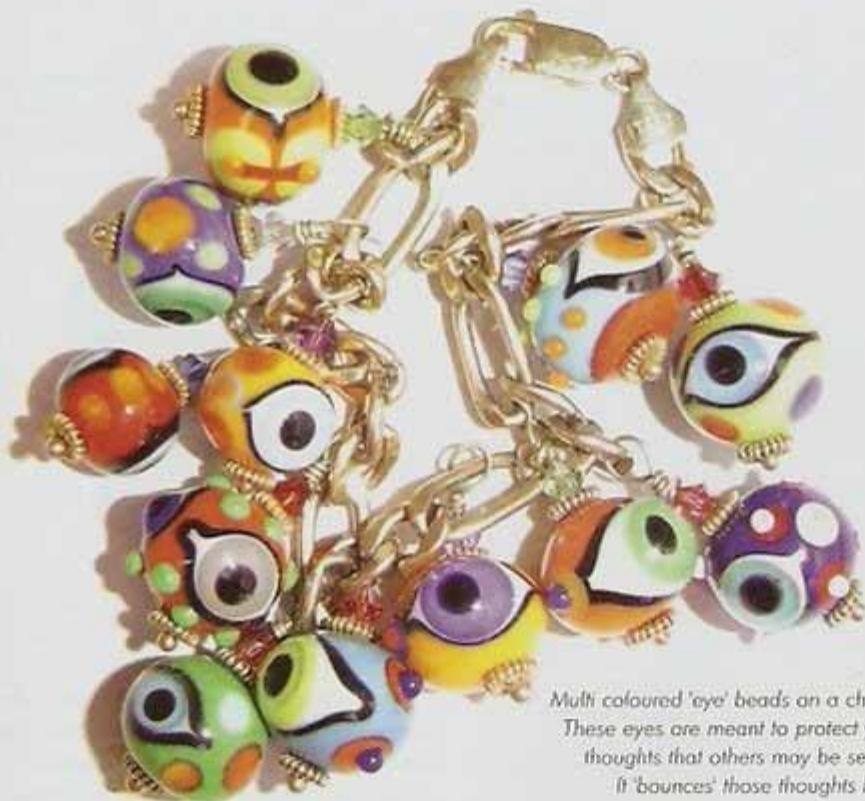
Multi-coloured bead charm bracelet.

WENDY BERGAMIN LIVES IN Victoria with her husband and two sons. She taught secondary school arts and crafts for 13 years before she took long service leave and had her first son, when she started working from home. She now has two sons, a thriving bead and bear-making business and "absolutely no regrets about the decisions made regarding working from home".

HOW DID YOU MAKE THE LEAP FROM BEARS TO BEADS?

I thought that I would be able to make little fishes and other beads to put around the necks of the mohair bears that I make. I also thought it would be interesting as it was very far removed from the sewing types of crafts which I had been doing since I gave up teaching.

At the moment the beads seem to have taken over but I haven't given my bears up. I have always felt that if I didn't feel like making something that it was pointless to push myself as



Multi coloured 'eye' beads on a charm bracelet. These eyes are meant to protect you from bad thoughts that others may be sending to you. It 'bounces' those thoughts back to them.

it never looked as good as something that I did want to make.

I am in my comfort zone making bears but because the glass can have some unforeseen reactions when you mix colours then I find the spontaneity of this very fascinating.

HAVE YOU NOTICED ANY SIMILARITIES BETWEEN THE BEAR WORLD AND THE BEADING COMMUNITY IN AUSTRALIA?

I have already met a lot of nice people in the bead world. The bear and bead worlds are quite similar and although I am meeting a lot of new people in the bead world (having known the bear-makers for years), I find that there are a lot of parallels in their outlooks and behaviour.

I enjoy making beads and bears and I try to put my best efforts into whatever I do – but I still find it amusing to see how many people take themselves a bit too seriously. I think the word 'artist' is bandied around far too much.

HOW DID YOU GET STARTED IN LAMPWORKING?

When I did tertiary studies there weren't any hot glass areas of study, so I went to

"I do like making encased flower beads but I suppose my favourites would have to be the bright multi coloured beads and 'evil eye' beads. The bright colours make me feel happy."

teacher's college at Melbourne and majored in ceramics. My younger sister did a 'fine arts' course several years later majoring in hot glass, which further piqued my interest.

In late 2003, I received a brochure in the mail which advertised for bead making



PROFILE – WENDY BERGAMIN



Pink double floral orbs.



Gold leaf on
black lentils.



Pink and green floral bracelet
with Vermeil findings.



Encased
Amethyst Floral.

classes with Pauline Delaney, so I rang and booked to do the class which started in January of 2004.

After I completed one set of four night classes with Pauline I realized that my beads weren't going to look great straight off. I also realised that this wasn't going to be one of those cheap crafts where you could just buy a few bits and pieces and get to work!

I hadn't seen a hot head burner (or worked on one) but I had been told that they were noisy and cooler to work with than a Propane/oxygen torch which was the type I had used with Pauline. When I looked at the cost of buying the equipment compared to the cost of doing a workshop, I decided that I had better book in to do another workshop with Pauline ... then another ... then another...

At this stage I had decided that I was probably going to set up a studio at home, but then I saw that the first 'Bead and Gem Show' was being held in Sydney and that there were going to be workshops in bead-making there. I booked two days of workshops with Peter Minson. Peter talked about a lot of the health and safety aspects of working from home and this made me feel more confident about buying all of the equipment.

In February of this year I did a two day workshop with Corina Tettinger who lives in the US. She has published 'Passing the Flame' and several other booklets about lampworking and I find the precision of her work and the way she sets out her books to be very helpful.

Heavily encased pink floral bead with dichroic background.



Etched violet and beige beads.

HOW WOULD YOU DESCRIBE YOUR STYLE?

I don't find that I am drawn to one type of beading style or decoration. I like to use all of the glass colour palette rather than settling on a few colours. The beads are quite often 'one off' as I find that I am moving along and trying new techniques, so I rarely go back and repeat any.

I do like making encased flower beads but I suppose my favourites would have to be the bright multi coloured beads and 'evil eye' beads. The bright colours make me feel happy.

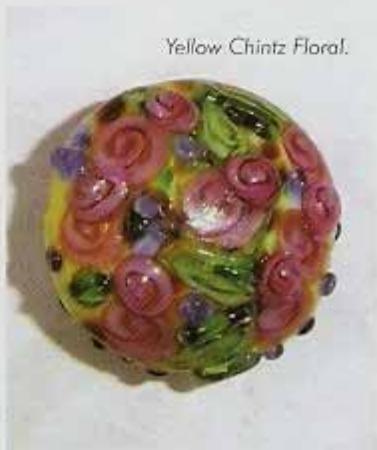
Some of the necklaces I have seen that incorporate my beads have been wonderful. It is interesting to see how various people use different colour combinations and types of beads. I like the work which doesn't 'play safe' but has unexpected combinations.

Two Australian bead makers whose work I really like are Marie Claude Chapman and Carol Marando. I think that their work is in a class of its own. I would like to try some sculptural work like Wendy Tobler's Carousel Horse Heads –but that will require a lot more technical ability before I even contemplate that.

WORKING FROM HOME, HOW DO YOU MANAGE YOUR TIME?

I am very lucky that my husband and sons don't have high expectations regarding dustless surfaces. My main priorities are that the clothes are washed, the bills are paid, the kitchen is relatively tidy and dinner

Heavily encased amethyst floral bead with dichroic background.



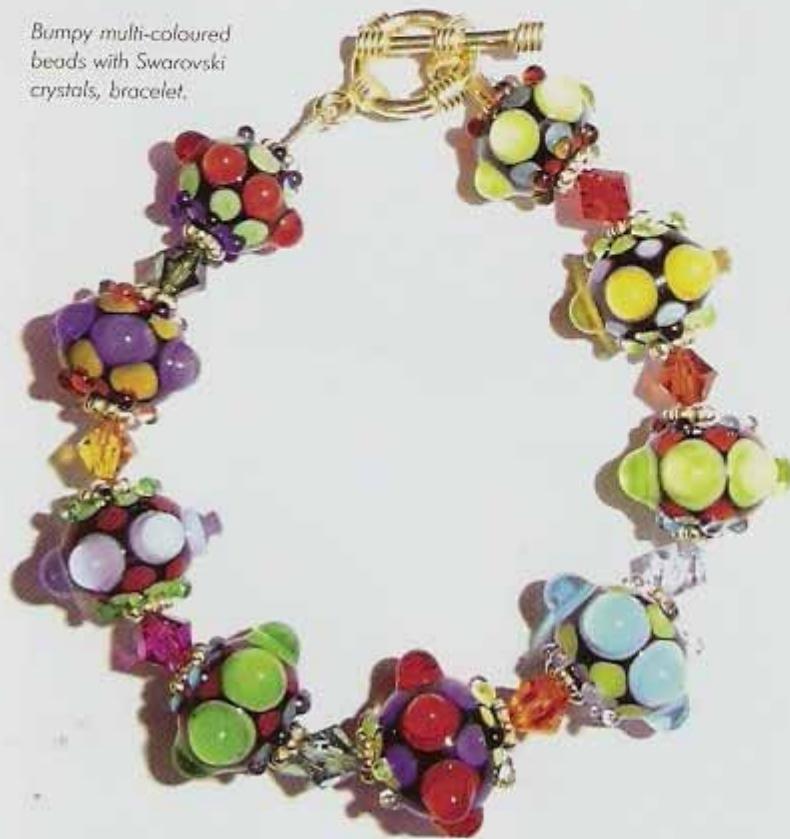
Yellow Chintz Floral.



Rosato Opalino Effetre glass beads with Vermeil findings.

PROFILE – WENDY BERGAMIN

Bumpy multi-coloured beads with Swarovski crystals, bracelet.



"I think we have a lot of untapped, unrecognised talent in the women in Australia. But it is up to individuals to decide for themselves whether they want their profiles raised."

is cooked every night and that there is good food in the house.

I must admit that my circle of friends has shrunk as I spend more time working and I don't 'do coffee'. I tend to use the shows as a time to catch up with people. Working from home does tend to make you a bit of a recluse. Or maybe it is being a recluse that makes it easy for me to work from home?

In some ways it would be easier to have a job which went from 9 to 5 and then finished each day. Sometimes, if I am on a roll with an idea, it is hard to switch off and come back inside. It is also very hard to stop at the weekends or to not go back to work after dinner, especially if I have a show coming up.

I find that with bead-making, as with bear-making, you have to have a lot of self-discipline. There is no definite work time, so it can be tempting to spend the day talking to friends on the phone and never actually settling down to work.

HOW DO YOU MARKET YOUR BEADS?

I started my website four years ago. I have always worked on the website myself as I like to update it as soon as possible when I have new beads/bears to put on there. Setting up the web site was a big learning curve but a very satisfying experience.

I haven't really changed my way of marketing my beads (or bears) since I started. I am a strong believer in going to shows and advertising in magazines to raise the profile of my products. Unfortunately this also eats into the amount of money I make, which sometimes makes me feel a bit resentful about people who don't advertise or support shows – but who charge prices which would reflect these expenses!

HOW DO YOU SEE THE BEADING SCENE IN AUSTRALIA?

I think we have a lot of untapped, unrecognised talent in the women in Australia. But it is up to individuals to decide for themselves whether they want their profiles raised.

I think writing about various craftspeople in magazines is a great help. Others can read these profiles and see similarities in their own lives and think: "Hey, if they can do it then so can I."

I don't think anyone should think for one moment that it is easy. It does take a lot of hard work and let's face it – no one is going to become a millionaire making beads. It does help if you are doing something that you like and that's exactly what I am doing.

I think that everyone should try at least one class in bead-making as it would show them how much time, effort, practice and patience goes into making each of those little works of art.

Check out Wendy's gorgeous beads at shows and online at www.beargaminbears.com

BRACELET MATERIALS
 90cm Tigertail
 Bali silver Fob catch
 2 x crimp beads

BEADS
 Art Glass Lentil Feature Bead
 12 x Freshwater pearls
 18 x 4mm Swarovski crystal bicones
 18 x size 8 or size 9 seed beads
 8 x 4mm sterling silver round beads
 2 x bali silver end caps

TOOLS
 Crimping pliers
 Wire cutters

Nothing will warm up your winter woolies like a beautiful art glass tassel and bracelet

STEP ONE

Cut the tigertail into 3 x 30cm lengths

STEP TWO

Attach the tigertail strands to one end of the Fob catch and crimp into place

STEP THREE

Next thread the 3 strands of tigertail through 1 x silver bead

STEP FOUR

Take the 2 outer strands and thread on 1 x seed bead, 1 x freshwater pearl and 1 x 4mm swarovski crystal

STEP FIVE

On the centre strand thread on 1 x seed bead and 1 x 4mm crystal

STEP SIX

Thread all 3 strands through a silver bead

STEP SEVEN

Repeat steps 4 to 6 twice more Hint - for a larger bracelet add an extra section here

STEP EIGHT

Thread on 1 x end cap, the Art Glass Lentil Bead and the other end cap.

STEP NINE

Now thread on a silver bead and repeat the pattern to look the same as the first side already completed

STEP TEN

Add the crimp bead to the 3 strands and the other end of the Fob catch. Thread the tigertail back through the crimp bead, adjust and then crimp.

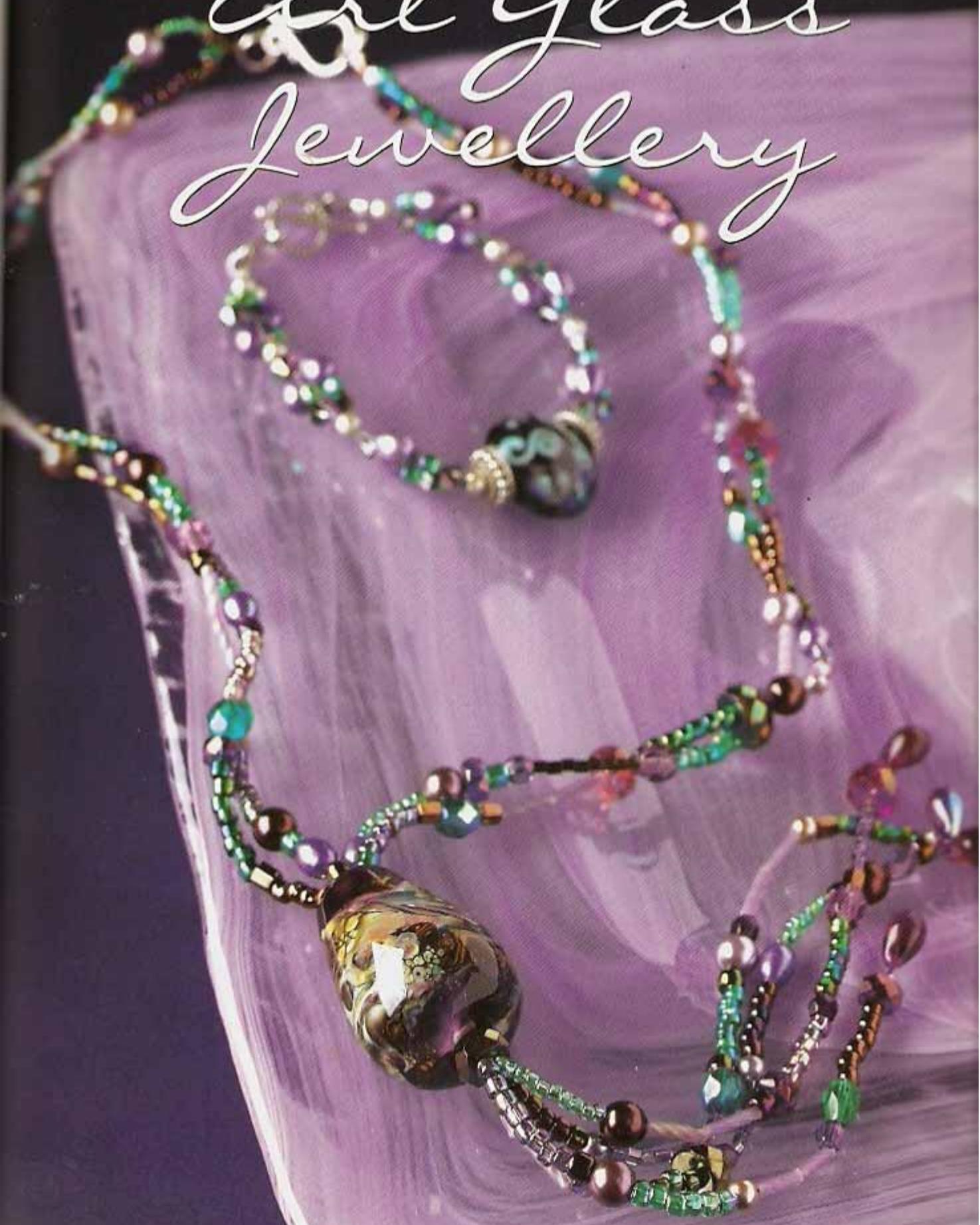
STEP ELEVEN

Trim the ends



Rating
 ★★★★

Art Glass Jewellery





STEP ONE

Cut the Tiger tail into 4x 50cm lengths.

STEP TWO

Put 1 x crimp bead and 1 x seed bead and then another crimp bead on the end of 2 of the Tigertail lengths. Thread through one end of the catch or Fob and then back through the crimp and seed beads. Flatten the crimps to secure the wire. Repeat this for the other side of the catch.

STEP THREE

Begin to thread the beads onto one side of the tiger tail starting with a 4mm Swarovski pearl or 4mm Czech glass bead. Now thread on 6-8 of the seed beads and then a Swarovski pearl or Czech glass bead. Continue alternating seed and 4 and 6mm beads until you have completed approx 20-30cm (or desired length) from the Clasp. Carefully set this strand to one side and take up the next strand on that side. Thread the beads as with the first strand but you will need to stagger them slightly so that the 6mm and 4mm beads are not on the same level in the 2 strands. You can do this by starting with less or more seed beads at the beginning of the pattern. Repeat this pattern for the other 2 strands.

STEP FOUR

Take the 2 strands on the left and gently twist them around each other, repeat this with the other 2 strands and then bring all 4 strands together. Carefully thread them all through a crimp bead, while maintaining the slight twist.

STEP FIVE

Once you have these strands sitting where you would like them, flatten the crimp bead.

STEP SIX

Now thread the 4 strands through the Art Glass Bead; this will cover the crimp bead.

STEP SEVEN

Thread the 8mm rondelle through the 4 strands and hold firm.

STEP EIGHT

Take one strand and add a 4mm or 6mm bead and then some seed beads. You can continue the pattern in the main part of the necklace here or change the pattern slightly and have the larger beads at the bottom of the tassel section.

DESIGNER'S TIP

Another alternative is to put a drop bead on the bottom of the tassel. If using this alternative you will need to put the crimp bead on before the drop bead and then thread the tiger tail back through the drop bead and some of the other beads and then flatten the crimp bead and trim any excess tiger tail.

STEP NINE

When you have the tassel the desired length put a crimp bead on the bottom. Check the tension again and crimp the bead. Trim the excess Tigertail. Repeat with the other 3 strands and your necklace is complete.

DESIGNER'S TIP

For variation to the necklace you can use Swarovski crystals and freshwater pearls

NECKLACE MATERIALS

2m Tigertail

Sterling silver Catch or Fob catch

9 x Crimp beads

BEADS

Art Glass Feature Bead

6 – 8 x 2g x seed beads
different colours, shapes &
sizes (total 16g approx)

16-20 x 6mm Swarovski
Pearls in 2 colours

16-20 x 4mm Swarovski
Pearls in 2 colours

16-20 x 6mm various
coloured Czech glass beads

16-20 x 4mm various
coloured Czech glass beads

1 x 8mm Czech glass Rondels

TOOLS

Crimping pliers

Wire cutters

DESIGNER'S TIP

Check the bead placement and tension before crimping at this stage.

Wildlight Studios

wildlightstudio@optusnet.com.au

www.wildlightstudios.com

MATERIALS

Ring shank with loops
16 x 25mm Head Pins

BEADS

Selected beads for your ring
16 x 6mm and 8mm beads

TOOLS

Cutters
Round nose pliers

WIN**these rings!**

For details see our
Beads Glorious
- Beads Competition
on pages 66
and 67.



Diagram 1

This stunning ring will dance across your finger. It was created by Karin Smith from Adelaide Beads

STEP ONE

Thread each bead with a head pin, cut head pin leaving 1cm of pin longer than the bead. See Diagram 1.



Diagram 2

STEP THREE

Leave the loop open to thread it on the ring shank, then close the loop. Do this until all your beads are used. See Diagram 3.



Diagram 3



Rating
● ● ● ● ●

Adelaide Beads
Ph: (08) 8365 0215
160 Glynburn Rd
Tranmere SA 5073
Email: adelaidebeads.com
Website: www.adelaidebeads.com



Dancing
Rings

MATERIALS

5 x 63mm Headpins
 57 x 22mm Headpins 5 x
 4mm Jumpings
 22 x 9mm Jumpings
 1 x Chain End
 1 x Parrot Clasp

BEADS

16 x 6mm light-shade round faceted glass beads
 10 x 6mm dark-shade round faceted glass beads
 5 x 10mm round faceted glass beads
 6 x large oval faceted glass beads
 10 x small oval faceted glass beads
 10 x pinched oval glass beads
 5 x large glass beads
 5 x metal daggers

TOOLS

Chain (flat) nose pliers
 Round Nose Pliers
 Cutters

This stunning red jasper bracelet has been designed by Bizzarr Beads

STEP ONE

Thread each bead onto a headpin and create a loop at the top using round nose pliers. The five large glass beads will need to be placed on a 63mm headpin; all other beads can be threaded onto a 22mm headpin. See Diagram 1.

Open a 4mm jumpring and attach to the hole at the top of a metal dagger, then close the jumpring. Repeat for all metal daggers.

Hint – To open the jumpring, hold onto it near the join with your pliers. (Flat/Chain nose are usually best, but round nose pliers can also be used). With your other set of pliers, open the jumpring by pulling one side of the jumpring towards you, while moving the other in the opposite direction. Use one pair of pliers to hold the jumpring while attaching the components.

To close the jumpring, use the technique described above in the opposite way. Push the sides of the jumpring in together to ensure the ring is completely closed.

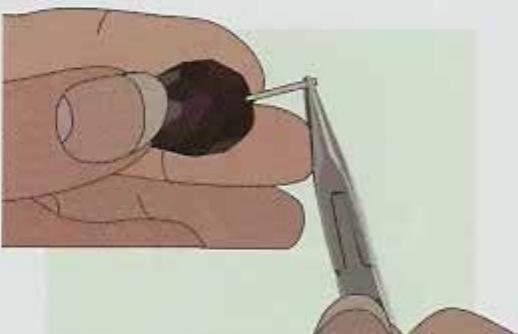


Diagram 1

six sections of the part A pattern, and five sections of each B, C and D pattern. When it comes to connecting your bracelet, it will literally be connected according to this pattern – A, B, C, D, A, B, C, D etc.

Once you have created links on all your beads, you can begin to attach them to jumpings according to the patterns outlined below.

PART A

Open a 9mm jumpring using the technique described in the 'Hint' above. Attach one 6mm light-shade round faceted glass bead and one large oval faceted glass bead.

You can simply thread your linked beads onto the jumpring – there is no need to open your links when attaching the beads to the open jumpring. Close jumpring. Repeat six times.

PART B

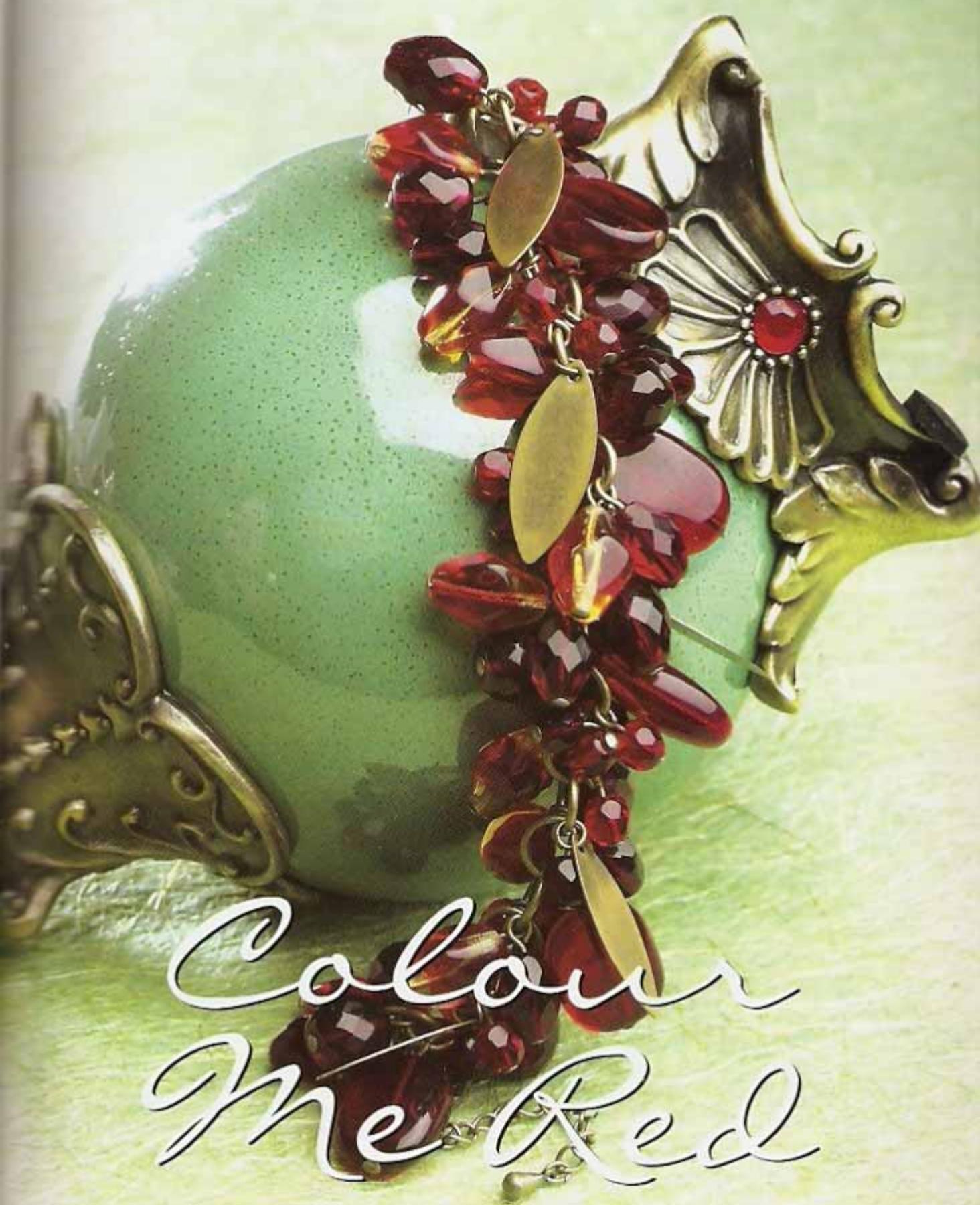
Open a 9mm jumpring and attach beads in the following order, a 6mm light-shade round faceted glass bead, a 6mm dark-shade round faceted glass bead, a pinched oval glass bead and a small oval faceted glass bead then close the jumpring. Repeat five times. See Diagram 2



Diagram 2

STEP TWO

This bracelet is comprised of four separate jumpring patterns, which we have labelled parts A, B, C and D. You will need to create



Colour
Me Red



KITS

Kits are available for \$39.95. Beads can vary from the original but will still be perfectly suited. Findings colours – Rhodium, Black, Gold, Silver, Bronze and Antique. Please specify colour of beads and findings when ordering.

PART C

Open a 9mm jump ring and attach a 10mm round faceted glass bead and a large glass bead, then close the jump ring. Repeat five times.

PART D

Open a 9mm jump ring and attach beads in the following order, a 6mm light-shade round faceted glass bead, a metal dogger with a 4mm jump ring attached, a 6mm dark-shade round faceted glass bead, a pinched oval glass bead, a small oval faceted glass bead then close the jump ring. Repeat five times. See Diagram 3.

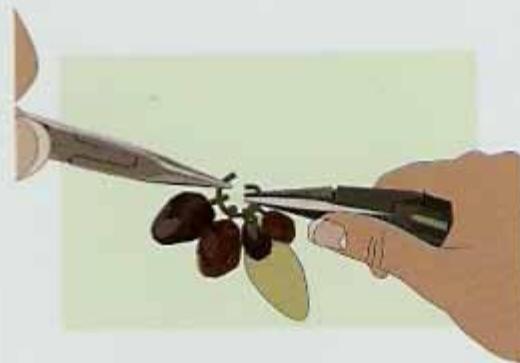


Diagram 3

STEP THREE

Once you have finished creating all the separate sections, you can connect the bracelet together.

Starting at the end of the bracelet, open the 9mm jump ring of one part A section and attach a chain end, ensuring you place it on the right-hand side of the beads. See Diagram 4.

While the jump ring is still open, attach this to the middle of one part B section, then close the jump ring. Hint – The middle of this



Diagram 4

side is between the 6mm dark-shade facet and the pinched oval bead.

STEP FOUR

Open the 9mm jump ring of one part C section and attach it to the part B jump ring in the same way as you attached part A – in the middle of the part B pattern. Hint – The middle of this opposite side is between the 6mm light-shade facet and the small oval facet. Your part C jump ring should be sitting opposite your part A jump ring, with 2 beads now falling to each side of the part B section. Doing this ensures beads are evenly staggered along both sides of your bracelet.

While your part C jump ring is still open, attach one part D section to it. Part C should be attached to the middle of the part D bead pattern. Hint – the middle of this side is between the 6mm dark-shade facet and the pinched bead. Close jumpring.

STEP FIVE

You have now completed one section of the bracelet – parts A, B, C and D are linked together. Complete the bracelet by joining the remaining sections together according to the same pattern.

WIN

this bracelet!

For details see our
Beads Glorious
Beads Competition
on pages 66
and 67.

Open the 9mm jump ring from your next part A section and attach it to the middle of the part D bead pattern. Hint – the middle of this side is between the 6mm light-shade facet and the small oval facet. The jump ring from part A should now sit directly opposite the part C jump ring, with two beads from the part D bead pattern falling on either side. Close the jump ring. Continue bracelet pattern until all parts are joined.

STEP SIX

To finish your bracelet, open your last 9mm jump ring and attach a clasp. You can then connect this jump ring to the last section of your bracelet. See Diagram 5.

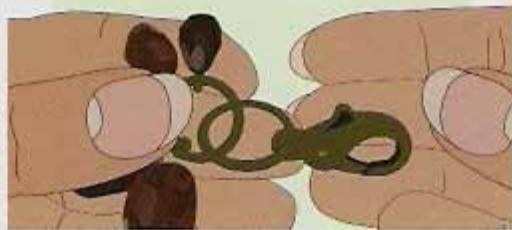


Diagram 1

Bizzarr Beads
550 City Road
South Melbourne Victoria 3205
Ph: (03) 9645 9458
Email: info@bizzarrbeads.com.au
Website – www.bizzarrbeads.com.au

THE BEAD COMPANY OF VICTORIA

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336 Smith Street, Collingwood, Vic, 3066
Phone: (03) 9419 0636 Fax: (03) 9416 3993
Email: beadcovic@bigpond.com.au

MATERIALS
 Approx 44 normal Crimps
 2 x Charlotte Crimps
 1 x 10mm or 13mm Parrot Clasp
 1 x Extension Chain
 Approx 120cm of Tiger Tail (depending upon length required)

BEADS
 Approx 21 Feature Beads (use more or less depending upon length required)
 Approx 42 size 8 Seed Beads (2 for each feature bead)

TOOLS
 Wire cutters
 Flat Nose Pliers
 Bead Mat or Board

This simple elegant design uses a combination of metallic glass cubes and rectangles, and smoke brown glass and is designed by Bead World.

DESIGNER'S TIP -

You could also use bronze coloured tiger tail, black crimps, charlotte crimps, parrot clasp and extension chain for greater effect.

STEP ONE

Cut three lengths of tiger tail to your desired length, plus approximately 5cm extra so you can adjust the position of your beads once the final design is complete.

Hint - In this design the lengths have been cut nearly the same so that the three strands blend together, however, you can cut them in three staggered lengths so they hang apart.

We have also placed our beads so that when the piece hangs, they are clustered together. Again, you can stagger the placement of the beads if preferred so the piece will look "fuller" when worn.

With this design it is better to lay the three strands out flat on your bead mat and thread all the beads first, so you can move them around until you are happy with the position of all the beads before you begin crimping.

STEP TWO

Starting with the first strand, thread a feature bead and place it in the centre. Thread a complementary seed bead and then crimp each side. Hint - Use black crimps which will visually disappear.

Then, alternatively on each side, thread another crimp, seed bead, feature bead, seed bead, then a crimp. Complete the sequence, allowing between 4-5cm between each bead sequence. Finish the beads approx 6-10cm from each end.



Rating
 ● ● ● ●



Precious
Metal



WIN this necklace!

For details see our
*Beads Glorious
Beads Competition*
on pages 66
and 67.

STEP THREE

Using alternate feature beads, thread the other two strands in the same way.

STEP FOUR

Once all threading is complete, lay the design out flat on your bead mat and arrange your bead sequences into their final position.

STEP FIVE

Starting at the centre, hold the bead sequence firmly together and, using your flat nose pliers or crimping tool, begin to flatten the crimps to hold the bead sequences in place.

Once the first strand is completely crimped, complete the other two strands, keeping an eye on where the beads are sitting in relation to the beads on the other strand/s.

STEP SIX

Once all crimping is complete, hold the three strands up together and move the strands around until they are sitting the way you want. Then, holding the three strands together

cut the ends so they are all even and feed a charlotte crimp over the end of the three wires, then crimp all three wires together with one crimp.

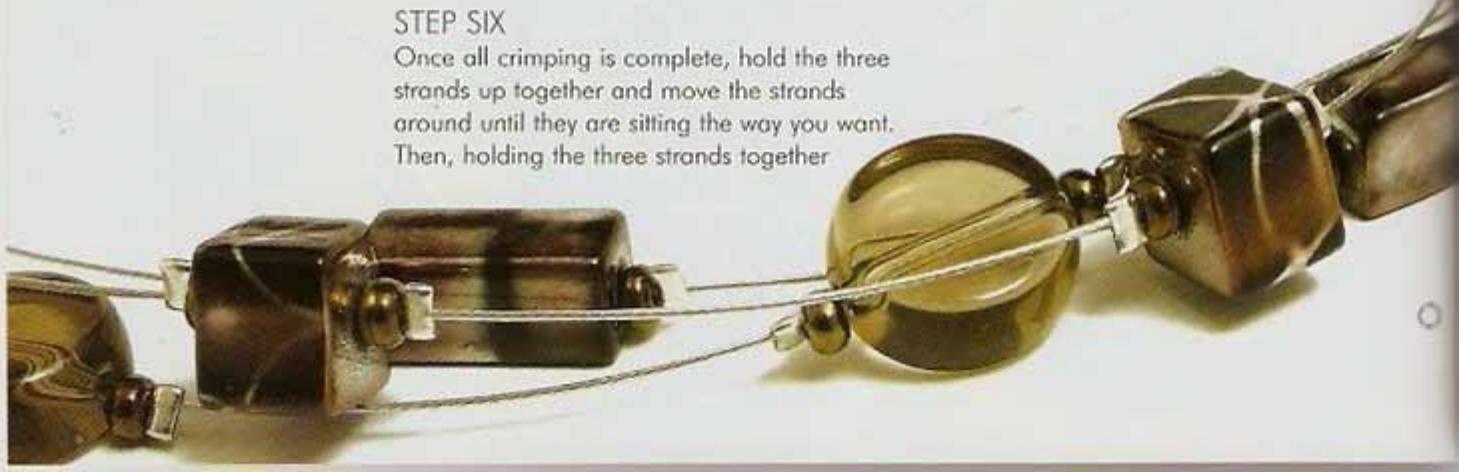
Slide the charlotte crimp up over the crimped wire ends and fold the cup so it captures the crimped ends. Do this for both ends.

STEP SEVEN

Using your flat nosed pliers to close, attach your charlotte crimp on one end to a parrot clasp and on the other end to an extension chain.

Bead World

Ph - (07)5534 1333 for enquiries
www.beadworld.com.au



MATERIALS

1 x Sterling silver toggle clasp
30cm (12") x Sterling silver 0.7mm (approx 22 gauge) round wire
6 x 3mm Sterling crimp covers

Approx 84 to 100 x Sterling silver 1mm (approx 18 gauge) jump rings - with 3.5mm inside diameter

BEADS

3 x Gemstone nuggets (this bracelet uses white howlite)

Tip – the hole diameters vary in nuggets. Ensure you select nuggets that can accommodate 0.7mm wire

TOOLS

Wire cutters
Round nose pliers
Flat nose pliers
Chain nose pliers

Featuring three howlite nuggets, this bracelet is designed by Pam Kenward and perfect for intermediate beaders

STEP ONE

Centre a nugget on a 90 mm length of wire. At one end, bend the wire at a 90 degree angle – 3mm from the nugget. Form a loop around the round nose pliers with the wire tail, about halfway up the pliers. Mark the pliers with a permanent pen at this point, and use this as a guideline to ensure subsequent loops are a uniform size. Slide the toggle ring part of the clasp along the wire tail and into the loop. To complete the wrapped loop; grip the loop with the chain nose pliers and wrap the wire tail around the neck once to secure and then cut the wire. See Diagram 1. It may look a little messy but don't worry as this will be corrected in the next step!



Diagram 1

STEP TWO

Open a crimp cover. Carefully position it on the neck of the wire between the loop and the nugget. Support it from underneath with your finger and with the chain nose pliers in your other hand; gently squeeze the crimp cover closed to hide the wire wrap. See Diagram 2.



Diagram 2

STEP THREE

Make another wrapped loop on the other side of the nugget and conceal it with a crimp cover as before. See Diagram 3.



Diagram 3

STEP FOUR

Join the remaining two nuggets to the first using the previous wire wrapping techniques.

STEP FIVE

To close an open jump ring, the correct technique is to grasp the open ring – either side of the opening with flat or chain nose pliers. Slightly turn one wrist towards your body and turn the other wrist away from your body – allow the ends of the ring to meet. See Diagram 4. To open a closed

Rating
• • • •



Kauyza!



WIN this bracelet!

For details see our
*Beads Glorious
Beads Competition*
on pages 58
and 59.

ring, reverse that action – never pull the ring apart in opposite directions as it will distort the shape.

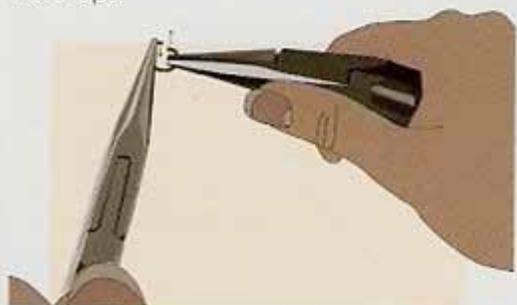


Diagram 4

Connect two jump rings to the loop at the end of the third nugget and then add two more pairs of rings to form a 2 in 2 chain. See Diagram 5. In the diagrams, the last set of rings is shown in black for clarity.

forefinger and push them slightly forward. The middle set of rings will now be at the end of the chain. See Diagram 6.

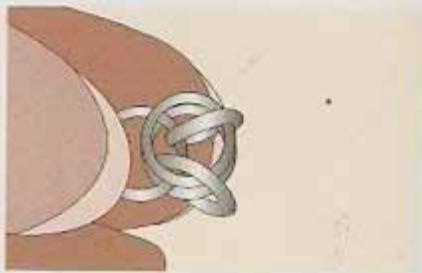


Diagram 6

Push these apart slightly to access the black rings and connect two new rings, one at a time through the black pair. See Diagram 7. This will lock the design in place.

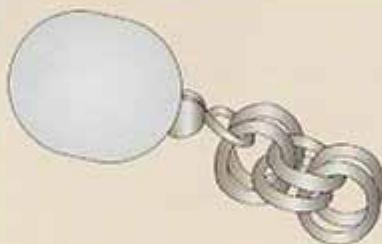


Diagram 5

STEP SIX

Fold back the last set of (black) rings, to position them each side and slightly overlapping the first pair of rings – then hold them firmly between your thumb and

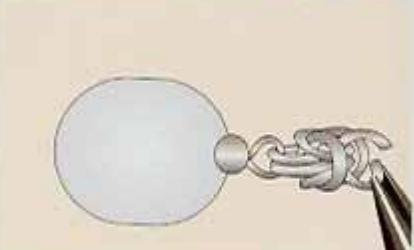


Diagram 7

STEP SEVEN

Add on two more pairs of rings to the chain. Repeat Steps 6 and 7 until the bracelet is the desired length and connect the Toggle Bar with two rings.

MATERIALS

8 x 2.5m of 1mm p'leather
cord total of 20m

1.5m x chain

12-14 x head pins

12-14 x filigree balls

2 x O rings large

BEADS

4 x 30 beads from Indian
bead mix (total 120)
1.5-2mm length

1 x 30mm Foil bead

24-28 x size 6 seed beads

A P'perfect belt for jeans and dressy casual look that you can braid up in an afternoon

The finished length of this belt is 1m – 1.1m (not including tassel lengths of 40cm) it can be worn on the hips or waist as desired.

DESIGNER'S NOTES

You will learn to braid four strands into a round rope in this project. Practice with plain string how to braid the four strands prior to starting and you will master your project a lot easier. You will also find it easier if you have a foam board you can pin your work to as you braid. Alternately sticky tape your project approx 100-125mm from the edge of a table and work over the edge.

STEP ONE

Lay out all the 8 strands of p'leather, tie one large over handed knot with the 8 strands of p'leather 40 cm from one of the ends.

STEP TWO

Stick or pin down the long section and work on the 40 cm end. Divide the 8 strands into 2 groups of 4 strands and braid each group till it is approx 3cm – 3.5cm. Join the 2 groups together and tie another large overhanded knot with all 8 strands. You have created a button hole for the foil bead that will be placed on the other end. See Diagram 1.

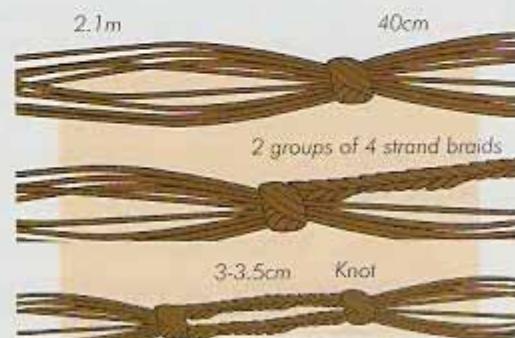


Diagram 1

STEP THREE

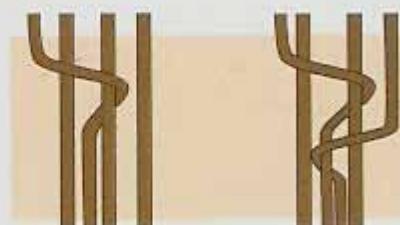
Set aside 28 beads for tassel ends. Turn and stick or pin short end of your work. Working on the long section; on 4 of the strands place a bead and knot randomly so that there is a bead approx every 2.5cm on at least 1 of the strands at any given spot on the braid when it is grouped together. Hint – The aim here is to have beads spread along the strands as you braid without having to thread them on as you work. Use all the beads but make sure you leave the last 45-50cm without beads. See Diagram 2.



Diagram 2

STEP FOUR

Take 1 strand with beads and 1 strand without beads and hold them together, treat these 2 strands as if they are 1 strand for the braiding section; you will now have 4 lots of strands. Commence braiding as per the instructions for braiding. As you work, slide the beads up or down as you please. Hint – takes a bit of patience to keep the work tight and neat but is worth the effort. Don't worry too much if there seems to be gaps in your work as you will be winding the chain around these sections.



Four Strand Braid

*Perfectly
cool*



STEP FIVE

When you have reached the desired length, or approx 45 cm from the end of the p'leather tie all the strands into an overhanded knot. Take 2 strands of p'leather and string on the large foil bead, with the remaining 6 strands divide them into 2 groups of 3 strands. See Diagram 3.



Diagram 3

Do a simple 3 strand plait until they measure approx 3cm to each group; place 1 on each side of the foil bead. Join all 8 strands with an overhanded knot. Your foil bead should fit tightly through the button hole you made on the other end.

STEP SIX

Place large O ring next to the knot on inside edge of the button hole and attach the chain. Wrap the chain around the braided section of belt wrapping it into and between the beads. At the end of the braiding section place the O ring next to the knot and attach the wrapped end of chain. Trim off any excess.

STEP SEVEN

Thread 1 filigree ball and 2 size 6 seed beads on to the head pin, (12-14 times) now laying out your belt and place at approx the same spacing your pin heads on the chain and wrap loosely so they move freely.

STEP EIGHT

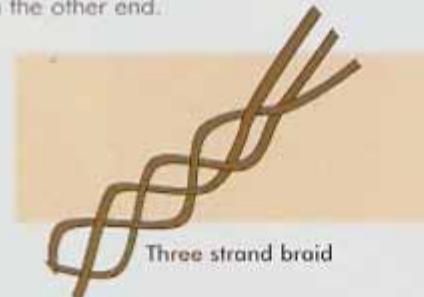
Now randomly place your remaining beads on the tassel, end with a small tight knot under the last bead. Also place a small dab of nail polish to seal the knot under the bead. Hint... On a few tassels you can place more than 1 bead to break up the tassel end.

Terrenas Treasures
170 Vincent St
Cessnock NSW
Ph - (02) 4990 5560
www.terrenastreasure.com.au

WIN

this belt!

For details see our
*Beads Glorious
Beads Competition*
on pages 66
and 67.



Three strand braid

Heard it Through the Grapevine

TULLY JAMES TALKS TO ASHLEE MOUAT – AN 11 YEAR OLD DESIGNER
WITH AN IMPRESSIVE BODY OF WORK



WHAT IS ONE TO DO when one has several teeth removed from one's mouth?

Well naturally, you find the inspiration for crafting beautiful beaded jewellery, that's what!

And this is exactly how it all started for 11 year old Ashlee Mouat...

Whilst being stuck at home for several days in May 2005, Ashlee became exasperatingly bored after her routine extractions. For some kids this may have seemed like the perfect break from school and a great reason to slouch on the couch. Not Ashlee. Her mother Kerrie, a very accomplished bear maker in her own right, suggested she utilise the insurmountable creative resources to be found in their Hillside home and make fun use of this free time by stringing together some simple plastic beaded bracelets.

As an added incentive Mum pointed out that if Ashlee enjoyed it and made enough bracelets, she could even join her for a spot at the next bear show!



Needless to say, Ashlee did not waste any time, evidently she had inherited the creative gene, and using this 'knock' she produced the pieces that enabled her to have her own space on Kerrie's table at the June 2005 show in Queensland.

Her beads were rightly a raging success and sold straight off the stand, so fuelling her enthusiasm (as if she needed it!). The \$120 she grossed – pretty darn good for a first show – combined with mum's continued support, brought with it the financial means to purchase an assortment of gorgeous glass beads in preparation for more work.

In what must have turned out to be a particularly busy July in 2005, Ashlee set to work developing her basics with her prized new glass medium, and found that she could now create even more stunning beaded originals. During the exciting hunt for precious beads (Ashlee finds most of her beads at the St. Kilda wholesaler Spacetrader Beads and at various bead shows), a love for antiques and vintage was revealed – so ensued much use of soft pink, rose and burgundy beads and antique rose and gold chain along with thick silver chain, complementing sea blues, greens, rich

purples and lilacs. She also finds the glorious colours in Indian glass beads an irresistible complement to her style. Her preferred pieces to make are "seriously chunky, jingling bracelets", earrings and "necklaces with uneven bead formations and hanging chains" and lots of layering. When asking for descriptions of Ashlee's work I discovered what could very well be called her 'signature' – the beautiful and self titled 'Grapevine design' – mainly used for the earrings and necklaces – it involves draping clusters of beads from chains or earring hooks and it quite literally resembles a bunch of grapes. The results are delicately striking masterpieces, complete with soft tassels and a fabulously feminine air.

By the time the next bear show popped up last August in Melbourne, Ashlee had a big enough body of work by her side to garner a huge half-table display, alongside Kerrie and all the bears – not a bad accomplishment in the mere 3 months since forewarning her teeth!

Kerrie gave Ashlee creative control over her half of the setup area, where further flair for the artistic was shown, as she chose to embellish her jewellery with a gorgeous vintage theme

Her preferred pieces to make are "seriously chunky, jingling bracelets", earrings and "necklaces with uneven bead formations and hanging chains" and lots of layering.



*Lightning
Bolt*

PROFILE – ASHLEE MOUAT



"There is a shop near our home which sells beautiful costume jewellery that inspires me. And I have been to the bead show in Melbourne and was inspired by seeing all the beads!"

– complete with billowing fabrics, mirrors and cherubs. She decided one of the best ways to display her jewellery, instead of laying them directly on the table unit, was to hang the individual items from antique candelabras. By now she had created a logo for herself – simple and smart 'Ashlee's Jewellery' – and so, with a bunch of handcrafted swing tags under her arm she was ready for the show!

Once again, her work proved popular with the crowds – and this time it caught the eye of a local Melbourne scout tool Chris from Madlilly Linens & Gifts in the Woodgrove Centre, Melton, spotted Ashlee's work and was keen to get it into her store. She spoke with the gifted young designer during the show, purchased a range of jewellery and it was not long before Ashlee's work was gracing the shelves.

Within one week Chris had sold all the pieces she had selected to her happy customers and needed to place further orders. Ashlee and Kerrie now regularly head into Madlilly where Chris chooses which pieces she likes.

Where, you might ask, does a 6th grader – who also loves playing netball and soccer in her 'spare time' – possibly find the hours and inspiration for such creative entrepreneurship?

It is easy she says "I sit at the coffee table at night, while watching television (The

Simpsons is her favourite show) and make my jewellery then. Also on weekends." The weekends are coincidentally the same time when Kerrie says the revolving door carrying Ashlee's friends swings into action, so I am guessing Ashlee could be the young superwoman in disguise!

Humour, love and support seem to be the key words of wisdom for the artistic trio that is the Mouat family.

Ashlee's dad David assists Kerrie with her bear website, further develops Ashlee's evidently natural business acumen, and performs in one side of the famous 'Ashlee & Dad' comedy duo, which Kerrie says provides hours worth of witty laughter!

The unwavering mutual nurturing that the Mouat women have shown for each other's creative talents – Ashlee has been unofficial manager and colour consultant to Kerrie in her years as the head of her company Best Dressed Bears – is quite obviously deeply responsible for the success of both of these highly talented girls!

This writer was excited to learn whilst speaking with Ashlee and Kerrie that there is also a new member of the Mouat clan – 6 month old Tyler – a Pomeranian cross whom Ashlee acquired with her own funds (under the proviso, of course, that she be his primary carer) after diligently saving up each jewellery sale.



Does Ashlee have any inspirational tips for other aspiring beading jewellers?

"Maybe you could buy a kit of plastic beads and make a basic elastic bracelet, and then if you enjoy making it you can get better beads and explore some more interesting designs. Magazines are a great way to learn how to create different types of jewellery because they quite often have projects in them."

More on the subject of inspiration. "There is a shop near our home which sells beautiful costume jewellery that inspires me. And I have been to the bead show in Melbourne and was inspired by seeing all the beads!"

Quite obviously Ashlee is a girl with her head firmly on her shoulders.

So, where to from here, for this clever and creative individual? Ashlee is happy to continue doing what she loves – making gorgeous jewellery, playing with friends, training her pup Tyler, keeping active with her various sports, creating things on the computer, embarking on a planned family trip to America, putting money aside for her next purchase – an iPod nano...oh and she "likes to draw"...

Well whatever it is that the future holds, one thing is for sure, the world is certainly Ashlee's oyster and it will be a colourful adventure.

Go Girl!



MATERIALS

2 x sterling silver ear hooks
4 x sterling silver eye pins
— 50mm

BEADS

2 x faceted rectangle smoky quartz beads — 15mm x 12mm
2 x faceted smoky quartz barrel beads — 6mm
4 x round faceted quartz beads — 6mm
2 x sterling silver beads — 2.5mm

TOOLS

Hammer x 2

KITS

Kits can be purchased for \$8.50 plus postage.

These gorgeous earrings have been designed by Tara Sinclair of Fire and Ice Concepts and are perfect for beginner beaders.

DESIGNER'S TIP

If you want each earring to be exact, hammer two nails into a piece of scrap wood and bend eye pin gently around each nail. Otherwise use a marker pen and ruler to get the same measurements and bend with round nose pliers.

STEP ONE

Place faceted rectangle bead onto the eye pin. Bend the pin at a right angle to bead and trim to approximately 1cm above bead. Using round nose pliers make an eye loop.

STEP TWO

Open the loop on ear hook, and place rectangle section (above) onto it — close the loop.

STEP THREE

Take another eye pin, thread the round quartz bead, barrel smoky quartz bead,

another round quartz bead and one sterling silver bead onto it. Bend pin at right angle. Zig zag the rest of the pin into desired shape. (See tip)

STEP FOUR

Gently flatten the zig zag portion of the pin using a hammer on a hard surface. Using two hammers is ideal (like an anvil). Note: Four or five taps should achieve the desired effect. Over flattening will curl and mark the surface of the pin.

STEP FIVE

Repeat the above steps to make the 2nd earring.

Fire and Ice Concepts

35 Main Street
Upwey Victoria 3158.

Ph: (03) 9754 1077

Website: www.fireandiceconcepts.com.au

WIN

these earrings!

For details see our
*Beads Glorious
Beads Competition*
on pages 66
and 67.

Rating
● ● ● ● ●



GREAT BARRIER MATERIALS/ BEADS

38 x 6mm Round Black Cats Eye Beads
 10 x 10mm Round Red Wood Beads
 12 x 6mm Black Cubes
 4 x 8mm Round Black Indian Glass Beads
 1 x Coral Feature piece
 1 x Barrel Clasp
 2 x Crimps
 70cm of Flexible Beading Wire

FOR SHORE MATERIALS/ BEADS

22 x Blue Paua Shell Pieces (approximately 15mm)
 20 x 6mm Round black and white beads
 1 x barrel clasp
 2 x crimps
 70cm of Flexible beading wire

SURFS UP MATERIALS/ BEADS

8 x 15mm brown and white Horn Beads
 50 x 2mm white disc Horn Beads
 14 x 13mm patterned wood
 4 x 8mm silver barrel spacers
 4 x 6mm silver disc spacers
 2 x 3mm brown wood round
 1 x carved Bone Pendant
 1 x barrel clasp
 2 x crimps
 70cm of Flexible Beading wire

These funky boys' chokers are designed by Bead Street

STEP ONE

Layout your design in a pattern you like, keeping your pendant in the centre.

STEP TWO

Attach your clasp at one end of your beading wire by first placing on a crimp then thread your beading wire through the loop in your clasp, place the beading wire back through the crimp and squash firmly.

STEP THREE

Begin threading on your design, starting from one end and working your way around – making sure your pendant is in the centre.

STEP FOUR

Once you have placed all your beads onto your beading wire, place on a crimp, pass your beading wire through the loop in your clasp then thread your beading wire back



WIN

one necklace!

For details see our
Beads Glorious Beads
 Competition on pages
 66 and 67.

*Boys will
be Boys*



EGYPTIAN EYE MATERIALS/ BEADS

6 x 23mm Black Oval Beads
6 x 15mm Carved Bone Beads
6 x 25mm Brown and White
Oval Beads
21 x 4mm Green Beads
1 x Egypton Feature Pendant
2 x Crimps
1 x Barrel Clasp
70cm of Flexible Beading Wire

Aztec Turquoise
— Turquoise
Necklace

Egypton Eye
— Egypton Necklace

AZTEC TURQUOISE MATERIALS/ BEADS

1 x Barrel Clasp
2 x Crimps
70cm of Flexible Beading wire
32 x 6mm Hematite Crystals
16 x 6mm Black Cubes
6 x 8mm Round Turquoise Beads
1 x Turquoise Arrowhead

TOOLS

Chain Nose Plier
Side Cutters

through the crimp and pull firmly, making
sure there are no gaps along the beading
wire. Finally squash the crimp firmly.

Bead Street

61-63 Dundas Court, Phillip ACT 2606

Ph: (02) 6282 9411

Fax: (02) 6282 9442

10 Walder Street, Belconnen ACT 2617

Ph: (02) 6251 0950

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CRYSTAL PARK

Presents



Swarovski Creative Beading 2006 Awards of Excellence

MATERIALS

44cm fine gold filled chain
 1 x 20mm oval chain link or finding
 1 x 9mm gold filled spring bolt or lobster clasp
 1.2 metres of 0.5mm/24 gauge 14k gold filled wire

BEADS

21 x 5mm round golden brown freshwater pearls (FWPs)
 4 x 5mm round cream freshwater pearls
 5 x 6mm smoky quartz discs

TOOLS

Round nose pliers
 Cutting pliers
 Bent nose pliers

KITS

Kits available for this necklace



Emily Barnes designed this elegant and delicate necklace using semiprecious stones and freshwater pearls – just the thing to perfect your wrapped loops

DESIGNER'S NOTE

Customise this necklace by experimenting with different types and sizes of beads, chain, and feature links; just ensure that your wire or head pins fit through the chain links. It's also a great way to use up odd or leftover beads. Note – experience in wire work is needed for this project.

STEP ONE

Cut the 44cm length of chain into two pieces with cutting pliers; 1 x 40cm piece and 1 x 4cm piece. Set the shorter length aside. Cut a 5cm piece of gold filled wire with the cutting pliers. Using round nose pliers, make a 90 degree bend in the wire 20mm from one end of the wire.

**STEP TWO**

Make a loop and slide on the clasp. Use the remaining wire to wrap around the base of the loop 3 times and trim any excess.

STEP THREE

Thread 1 x golden brown FWP onto the other end of the wire. Make another loop 2mm from the pearl, and slide on the end of the chain. Wrap the remaining wire 3 times around the base of the loop and trim.

STEP FOUR

Take another 5cm piece of wire and make a wrapped loop as above to secure the other end of the chain. Thread a golden brown FWP onto the other end of the wire, and create a wrapped loop.

STEP FIVE

Using 3 x bronze FWPs and 3 x 5cm lengths of wire, create an extension chain for the necklace by connecting the pearls. Instead of creating a wrapped loop for the final pearl, clip the wire leaving a 3mm tail. Using the flat nosed pliers, bend the wire over itself and apply pressure to crimp the wire and hold the pearl in place.

STEP SIX

With the clasp closed, place the necklace on a flat surface. Find the centre of the chain and thread the chain through the link. Pull the clasp end of the chain through the loop formed with the chain and pull tight. This is called a Ring Hitch knot.

STEP SEVEN

Create a loop with another 5cm length of wire and slip on the link, wrapping the excess

*Cascading
Cocoa*





WIN

this necklace!

For details see our
*Beads Glorious
Beads Competition*
on pages 58
and 59.

around the loop. Instead of threading a pearl, leave the wire bare. Bend the wire 2mm from the end of the wrapped wire. Create another wrapped loop, threading on the 4cm piece of chain.

ALTERNATIVE LINK:

Make your own link by wrapping an 8cm piece of wire around a utensil handle or ring mandrel. Holding the wire firmly, make

a 90 degree bend in both ends of the wire where they meet. Clip 1 end, leaving a 2mm tail. 2mm from the bend on the longer end of the wire, make another 90 degree bend and create a loop. Wrap the remaining wire around the loop being careful to secure the shorter end of the wire by wrapping it once around the base of the loop.

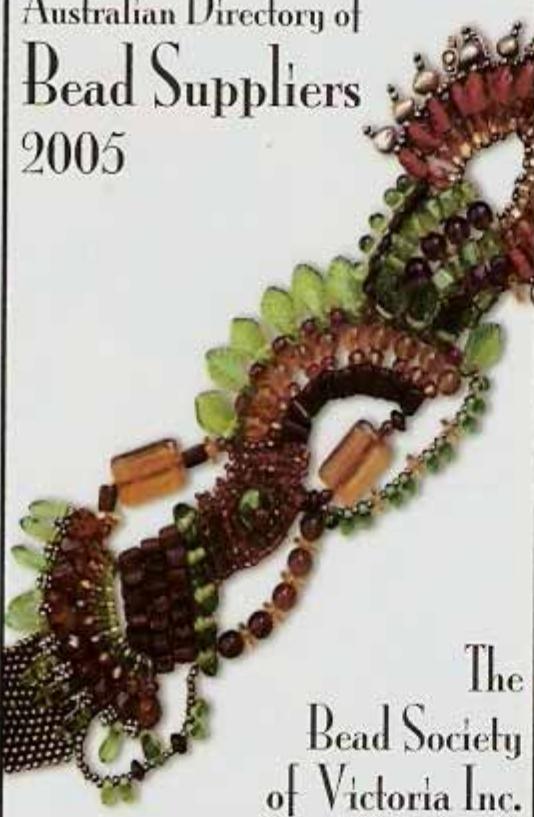
STEP EIGHT

Cut a 3cm length of wire and make a 90 degree bend for a wrapped loop 20mm from one end. Attach the last link of the 4cm piece of chain to the loop, wrap and trim the wire. Slip on a bronze FWP and trim the remaining wire to within 3mm of the pearl. Bend the wire over itself with the flat nosed pliers and crimp. Repeat with the remaining 15 bronze FWPs, spacing them evenly along the length of the chain. Repeat with 5 smoky quartz discs and 4 cream FWPs, filling in any gaps to create an even shape.

For further information contact Emily via email at blossomdesigns@tpg.com.au or visit www.blossomlux.eftsv.com

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Australian Directory of Bead Suppliers 2005



The
Bead Society
of Victoria Inc.

The Australian Directory of Bead Suppliers is a fabulous resource for all those who are passionate about beads in all their many varied styles and applications. The Directory covers Retail, Wholesale, Mail Order and Internet Suppliers of beads and related supplies.

If you would like the opportunity to be included in the next directory or wish to suggest a new section please contact us.

A DATE FOR YOUR DIARIES

The Bead Society's Bead Symposium & Fair will once again be held at the Kingston Centre, Moorabbin from Friday 27th to Sunday 29th of October. It will be bigger and brighter than ever.

Applications from interested stallholders are now being accepted. Please contact us via mail or email for an application form.

To order a directory, or for more information about The Bead Society of Victoria, Inc. please visit our Web Site www.vicnet.net.au/~beadsoc

Post - PO Box 382, Abbotsford. 3067
Email - beadsocvict@yahoo.com.au

BEADED BAG TAG MATERIALS

1 x Tibetan Silver Filigree
Bead Cap
1 x Large Parrot Clasp
—Silver
2 x Crimps —Silver
15cm Tiger Tail
1 x Head Pin —Silver
1mm Beading Thread and
Beading Needle

BEADS

12 x 4mm Czech Fire Glass
Beads — Peridot AB
12 x 4mm Czech Fire Glass
Beads — Lt.Amethyst AB
2 x 6mm Swarovski Bicones
— Chrysolite
2 x 6mm Swarovski Bicones
— Lilac/Violet
2 x 6mm Swarovski Bicones
— Crystal AB
2 x 8mm Swarovski Pearls
— Mauve
2 x 4mm Swarovski Pearls
— Mauve
1 x 12mm Swarovski Pearl
— Mauve

TOOLS

Flat Nose Pliers, Round Nose
Pliers, Wire Cutters
PVA or Beading Glue

Use the same technique of a beaded bead to
create this lovely little trio

BEADED BAG TAG

STEP ONE

BEADED BEAD.

Thread a beading needle with 1m of beading thread. Put needle in middle so that you are stitching with two threads. This will make the ball stronger. Thread 4 x 4mm Czech Fire Glass beads on and leave a 10cm tail. Continuing in the same direction, take the needle through all 4 beads again. Tie the tail and working thread in a double knot. See Diagram 1.

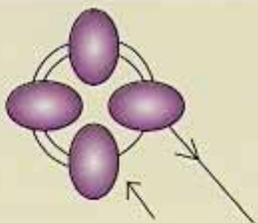


Diagram 1

thread the needle through the top bead of the first four and through the first two beads of the second three just added. See Diagram 2.

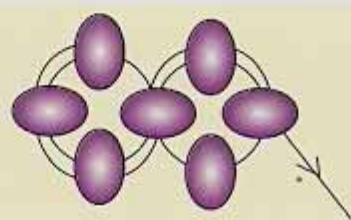


Diagram 2

STEP THREE

Repeat Step 2 one more time, with another 3 x 4mm Czech Fire Glass Beads. See Diagram 3.

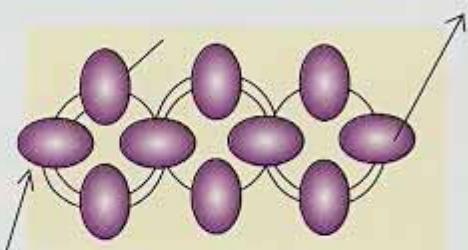


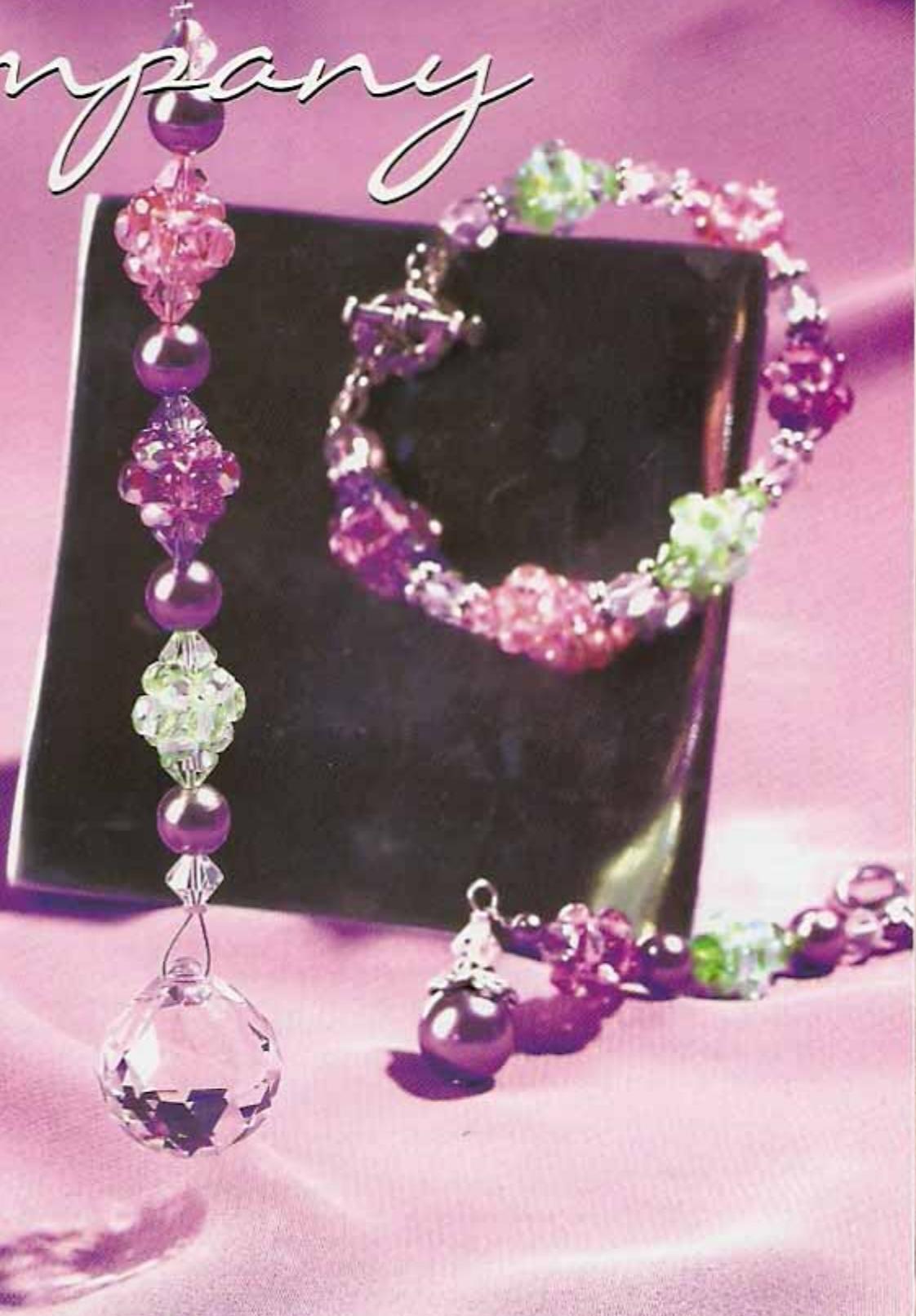
Diagram 3

STEP TWO

Thread on another 3 x 4mm Czech Fire Glass Beads, and continuing in the same direction,



*Three's
Company*



WIN

this Bracelet and suncatcher!

For details see our Beads Glorious Beads Competition on pages 66 and 67.



BEADED BEAD BRACELET MATERIALS

20cm Tiger Tail

2 x Silver crimps

1 x Toggle

4 – 8 Small Jump Rings – Silver

3m of beading thread – a neutral colour to match

BEADS

24 x 4mm Czech Fire Glass – Rose AB

24 x 4mm Czech Fire Glass – Peridot AB

24 x 4mm Czech Fire Glass – Lt. Amethyst AB

7 x 6mm Czech Fire Glass AB

2 x Swarovski 6mm Bicone each of Chrysolite, Lilac/Violet, Lt. Peach

12 x Tibetan Silver Daisey Spacers

TOOLS

Flat Nose Pliers

Wire Cutters

Beading Needle or Big Eye Needle

PVA or Beading Glue

STEP FOUR

Thread 1 x 4mm Czech Fire Glass Bead, and thread the needle down from the top to the bottom of bead A. Thread another 4mm Czech Fire Glass Bead onto the needle and thread the needle from the bottom to the top of bead marked B. This will create the 4 sides of your ball. Always remember to keep your threads firm as you are working. Continue weaving thread through beads until the ball starts to feel firm. End weaving next to the 10cm tail that was left, tie a double knot. Put a spot of glue on the knot and when it is dry, trim ends. Repeat Steps 1 to 4 to create the other beaded bead.

STEP FIVE DANGLING PEARL

Onto a head pin thread 1 x 12mm Pearl – 1 x Tibetan Silver Bead Cap and 1 x 6mm Bicone. Create a wrapped loop at the top. Refer to WRAPPED LOOP instructions.

STEP SIX CONSTRUCTING THE BAG TAG

Onto the Tiger Tail thread 1 x crimp and the Dangling Pearl. Thread end of tiger tail back up through the crimp and using flat nose pliers close the crimp. Refer to Diagram 45 for threading order and finish off with another crimp and Parrot Clasp at the other end.

BEADED BEAD BRACELET

STEP ONE BEADED BEADS

Thread a beading needle with 1m of beading thread. Put needle in middle so that you are stitching with two threads. This will make the ball stronger. Thread 4 x 4mm Czech Fire Glass beads on and leave a 10cm tail. Continuing in the same direction, take the needle through all 4 beads again. Tie the tail and working thread in a double knot. Diagram 1

STEP TWO

Thread on another 3 x 4mm Czech Fire Glass Beads, and continuing in the same direction, thread the needle through the top bead of the first four and through the first 2 beads of the second 3 just added. Diagram 2

STEP THREE

Repeat Step 2 one more time, with another 3 x 4mm Czech Fire Glass Beads. Diagram 3

STEP FOUR

Thread 1 x 4mm Czech Fire Glass Bead, and thread the needle down from the top to the bottom of bead A. Thread another 4mm Czech Fire Glass Bead onto the needle and thread the needle from the bottom to the top of bead marked B. This will create the 4 sides of your ball. Always remember to keep your threads firm as you are working.

Continue weaving thread through beads until the ball starts to feel firm. End weaving next to the 10cm tail that was left, tie a double knot. Put a spot of glue on the knot and when it is dry, trim ends. Repeat Steps 1 to 4 to create the other 5 beaded beads – So that in all there are 2 of each colour.

STEP FIVE CONSTRUCTION

Onto the length of Tiger Tail, thread a crimp. Form a secure loop by threading the Tiger Tail back through the crimp and crimping it. Refer to Diagram 4 for threading order and create another loop at the other end with another crimp, when all beads are threaded on. Attach 2 x Jump Rings and Toggle to one end and other 2 Jump Ring and the other half of the toggle to the other. For extra length add more Jump Rings.

BEADED BEAD SUNCATCHER

STEP ONE BEADED BEADS

Thread a beading needle with 1m of beading thread. Put needle in middle so that you are stitching with two threads. This will make the ball stronger. Thread 4 x 4mm Czech Fire Glass beads on and leave a 10cm tail. Continuing in the same direction, take the needle through all 4 beads again. Tie the tail and working thread in a double knot. Diagram 1

STEP TWO

Thread on another 3 x 4mm Czech Fire Glass Beads, and continuing in the same direction, thread the needle through the top bead of the first four and through the first 2 beads of the second 3 just added. Diagram 2

STEP THREE

Repeat Step 2 one more time, with another 3 x 4mm Czech Fire Glass Beads. Diagram 3

STEP FOUR

1 x 4mm Czech Fire Glass Bead, and thread the needle down from the top to the bottom of bead A. Thread another 4mm Czech Fire

Glass Bead onto the needle and thread the needle from the bottom to the top of bead marked B. This will create the 4 sides of your ball. Always remember to keep your threads firm as you are working. Continue weaving thread through beads until the ball starts to feel firm. End weaving next to the 10cm tail that was left, tie a double knot. Put a spot of glue on the knot and when it is dry, trim ends. Repeat Steps 1 to 4 to create the other 2 beaded beads, so that there are three altogether.

STEP 5 CONSTRUCTION

Onto the length of Tiger Tail, thread a crimp, then the 20mm Sphere. Take the short end of the TT back through the crimp to form a loop and close the crimp. Refer to Diagram 4 for threading order. When this is complete thread a crimp – 6mm Bicone Crystal AB and another crimp. To form the hanging loop, thread the TT back through all three and close the crimp. Trim excess.



BEADED BEAD SUNCATCHER MATERIALS

30cm Tiger Tail
2 x Silver crimps
2m of beading thread – a neutral colour to match

BEADS

12 x 4mm Czech Fire Glass – Rose AB
12 x 4mm Czech Fire Glass – Peridot AB
12 x 4mm Czech Fire Glass – Lt. Amethyst AB
3 x 6mm Swarovski Bicone – Crystal AB
2 x Swarovski 6mm Bicone each of Chrysolite, Lilac/Violet, Lt. Peach
4 x 8mm Swarovski Pearl – Mauve
1 x 20mm Sphere

TOOLS

Flat Nose Pliers
Wire Cutters
Beading Needle or Big Eye Needle
PVA or Beading Glue

WRAPPED LOOPS

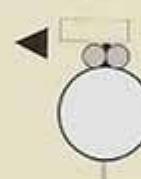
Grey dots indicate position of round nose pliers.



Step 1 – Make an L shape



Step 2 – Make a P shape



Step 3 – Make an O shape



Step 4 – Wrap remaining wire around the shaft to the bead. Trim.

Crystal Park

Ph: Cath on (07) 3800 3825

www.crystalpark.com.au

PROJECT

MATERIALS
49 strand (0.19in) diameter
Soft Flex
4 x crimps
2 x charlotte crimps
1 x hook clasp

BEADS
Silver set labradorite
pendant
6 x 8mm Bali silver beads
2 x 25cm strands of 6-
8mm red jasper gemstone
chips (extra is allowed to
ensure you get the right
combination of chips)

TOOLS
Cutters
Flat nose pliers
Round nose pliers

Designed by Sacha Harris and made from red jasper, this necklace is easier to make than it looks. Great for beginners looking for a challenge

DESIGNER'S NOTE

I made this necklace for a beautiful lady called Kyra – I chose red jasper and labradorite for their healing properties and their beautiful earthy tones. You can choose whichever gemstones you like for a different look.

STEP ONE

Take Soft Flex and cut into 2 strands. One strand must be 73cm, the other 77cm. Thread your focal pendant onto the 2 strands and place it in the middle.

STEP TWO

Add jasper chips to each stand, on each side of the pendant; this necklace uses about 18 chips on each segment. Sort your beads to ensure the segments are equal lengths.

STEP THREE

Thread the 2 strands through 1 x Bali silver bead. Do this again on the other side of the pendant. The outside strand will be slightly longer as it sits around the internal strand.

STEP FOUR

Repeat steps 2 and 3, adding a Bali silver bead approximately every 18 beads. Keep adjusting the chips so your necklace is even. Continue this 2 times.

STEP FIVE

Thread another 12 chips onto all 4 strands for the last segment.

STEP SIX

Put your necklace on a flat surface to check that the strands do not curve outwards too much between the Bali silver beads. If needed, adjust the beads on each side. Note – different combinations of chips may work better than others.

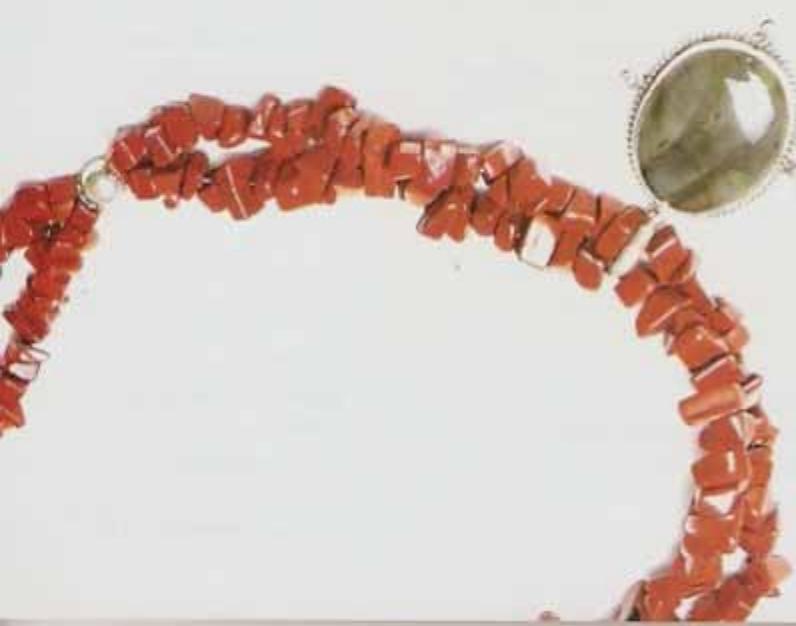
STEP SEVEN

Thread the strands through a charlotte crimp and add 2 x crimp beads. Take the 2 strands and thread them through the crimps. Flatten both crimps with flat nose pliers. If desired add a dab of Superglue or liquid cement. Repeat on other side.

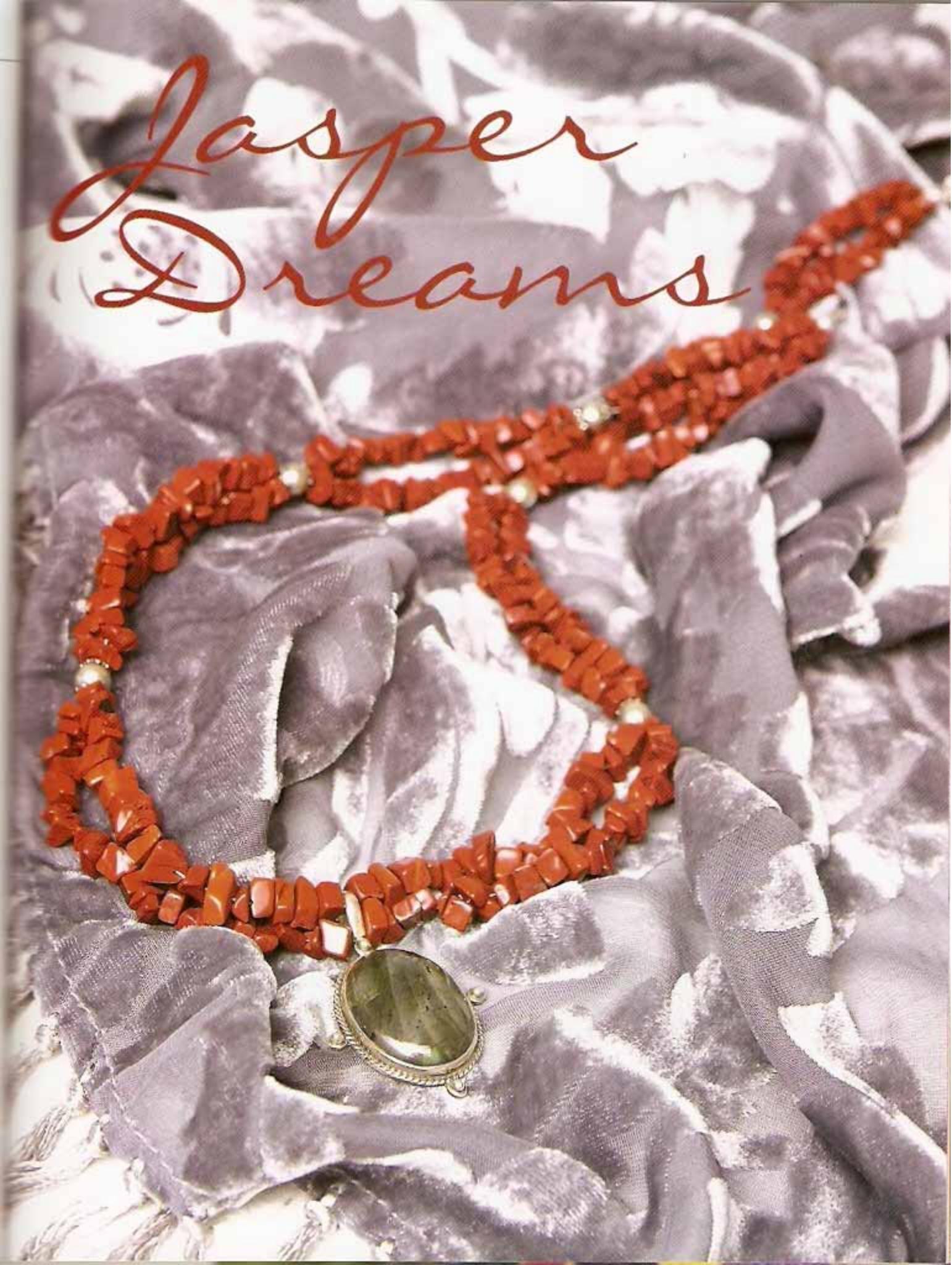
Hint – while getting ready to crimp the second side take care not to pull the strands too tight as this will cause the chips to squash together and have no room to move. Leave about 1-2mm gap between the beads and the crimp. Close the charlotte crimps and curl the loops of the crimps closed with your pointy nose pliers.

STEP EIGHT

Finally thread a jump ring on to each charlotte crimp loop and attach the hook end of your clasp to one jump ring and the clasp tag to the other jump ring. Close the jump rings with your pliers.



Jasper Dreams



MATERIALS

37cm Fine Cable Chain

6mm Jump Rings

Parrot Clasp

Extension Chain

Headpins

Eyepins

BEADS

Assorted Czech Glass flower shapes, butterflies, leaves, drops and rounds

TOOLS

Side Cutters

Round Nose Pliers

Chain Nose Pliers

This pastel cluster necklace is designed by Nicole Gilbert from Empire Beads

DESIGNER'S TIP

This necklace is assembled by attaching clusters of beads to a chain. To create a balanced shape, clusters should contain more beads and be longer in length as you move towards the centre of the necklace. Length is created by linking together beads and creating short bead chains.

STEP ONE

Laying out your design: Arrange your beads into 11 groups with good variance in colour and shape. The closer a group is to the centre of the necklace, the higher the number of beads it should contain. As a guide, our necklace starts with 4 beads in the outermost clusters and ends with 10 beads in the centre cluster.

STEP TWO

Adding Length to Clusters: Add length to the clusters in the centre by creating bead chains



with two or three links. Remember that the centremost cluster should be the longest and most dense cluster. This will give you a good indication of how your necklace will look when finished.

STEP THREE

Creating Your Bead Clusters: In each group, place all beads not already part of a chain, onto an individual headpin. Join the cluster together using a jump ring. See diagram 1 and 2.

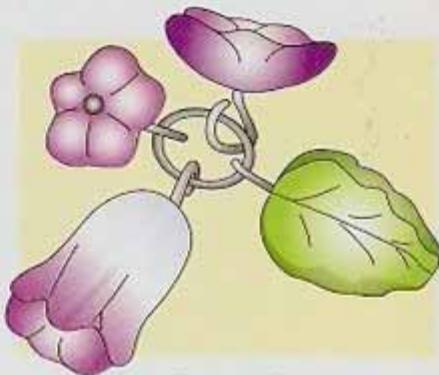


Diagram 1



Diagram 2

*Spring
Awakening*



WIN

this necklace!

For details see our
Beads Glorious
Beads Competition
on pages 66
and 67.

STEP FOUR

Attaching Clusters to the Chain: Attach the centre cluster to the centre link of your chain. Evenly space your other clusters either side of

the centre cluster and attach by opening up the jump ring and linking to the chain.

Finish off by attaching parrot clasp and extension chain to the ends of your cable chain.

Empire Beads

Surry Hills Showroom
Ground Floor, 80 Cooper St
Surry Hills NSW 2010
Ph: 02 9211 9987

Empire Beads have 10 stores throughout NSW. See their website for further contact details and opening hours. www.empirebeads.com.au

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MATERIALS
100cm Stretch Floss/Cord
1 x Watch Face

BEADS
Assorted Lampwork Beads
(approx 52 beads, 8-10mm)

TOOLS
Scissors
Glue
1 x Needle

WIN

a watch!

For details see our
*Beads Glorious
Beads Competition*
on pages 66
and 67.



Rating

This lamp-work watch band has been designed by Bead Needs

DESIGNER'S NOTE

As watches are worn so regularly it can be a good idea to use two strands of cord for added strength.

STEP ONE

Cut three lengths of stretch cord twice the size of your wrist, allowing extra to work with (usually 5-10cm).

STEP TWO

Thread your first cord through the top of the watch. Situate the face about one quarter the way along the stretch cord.

STEP THREE

On the long end of the cord, thread enough beads to go around your wrist once (approx

13 beads) before going through the base of the watch face.

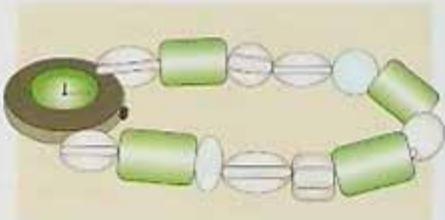


Diagram 1

STEP FOUR

Place approx 6-7 beads on either side of the two empty strands. Holding the ends together, check the fit of the band making sure both sides are even.

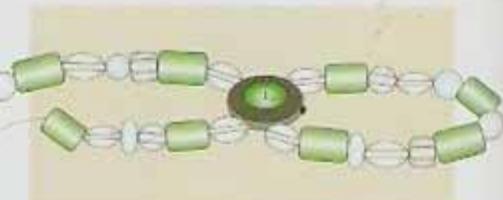


Diagram 2

STEP FIVE

Tie with a half knot and trim your ends within 5-10mm. (Making the knot around the nose of a pair of round nose pliers will make it easy to slide the knot down close to beads). Glue the knot and slip into a bead to hide it.

STEP 6

For a chunkier look, more strands can be added by repeating steps 1 to 5.

Bead Needs

4 Elm Park Drive
Hoppers Crossing Vic 3029
Ph: (03) 8742 2866

Hour Glass



MATERIALS

Approx 40mm of .38mm
tigertail

2 x charlotte crimps
(bead-tips)

2 x crimps

1 x s/s parrot clasp

1 x s/s jump-ring or
split ring

BEADS

3 x op nuggets

8 x Pale green freshwater
pearls

8 x Silver-colour
freshwater pearls

6 x Mop chip beads

TOOLS

Flat-nose pliers

Wire cutters

WIN**this bracelet!**

For details see our

Beads Glorious

Beads Competition

on pages 66

and 67.



Rating
• • •

Inspired by nature and her natural beauty this Mother of Pearl Shell Bracelet has been designed by Gina from Beadazzled.

STEP ONE

With the wire cutters cut a piece of tigertail that wraps comfortably twice around your wrist and allow at least 10mm extra. Cut the tigertail in half.

STEP TWO

Holding the two pieces of tigertail evenly together, thread them through the charlotte crimp hole, add one crimp and crimp down with the flat-nose pliers. Fold the charlotte crimp over to hide the crimp. Attach the parrot clasp to the open hook of the charlotte crimp and gently press closed.

STEP THREE

Begin threading the pearls onto both strands of tigertail. First the pale green pearl, then

the mop chip, silver freshwater pearl and the turquoise nugget.

Next separate each piece of tigertail and thread a silver freshwater pearl on to each, followed with a green pearl, the mop chip and lastly another silver pearl.

STEP FOUR

Holding both tigertails together thread through the turquoise nugget. Then again separate each tigertail and continue the pattern, a silver freshwater, a pale green, a mop chip, another silver freshwater. Again holding both tigertails thread them together through the last turquoise nugget.

STEP FIVE

With both tigertails together thread the remaining beads in sequence;

pale green pearl, mop chip and lastly the remaining green pearl. Now thread the charlotte crimp.

STEP SIX

Holding onto both tigertails, hold the bracelet up to ensure that all the beads settle nicely in place and to ensure there are no undesirable gaps between the beads. Add the crimp and crimp with the flat-nose pliers inside the charlotte crimp. With the pliers gently fold over the charlotte crimp to cover the crimp. Put the jump-ring or split ring into the charlotte crimp hook and gently bend over.

Voila a natural beauty!!!

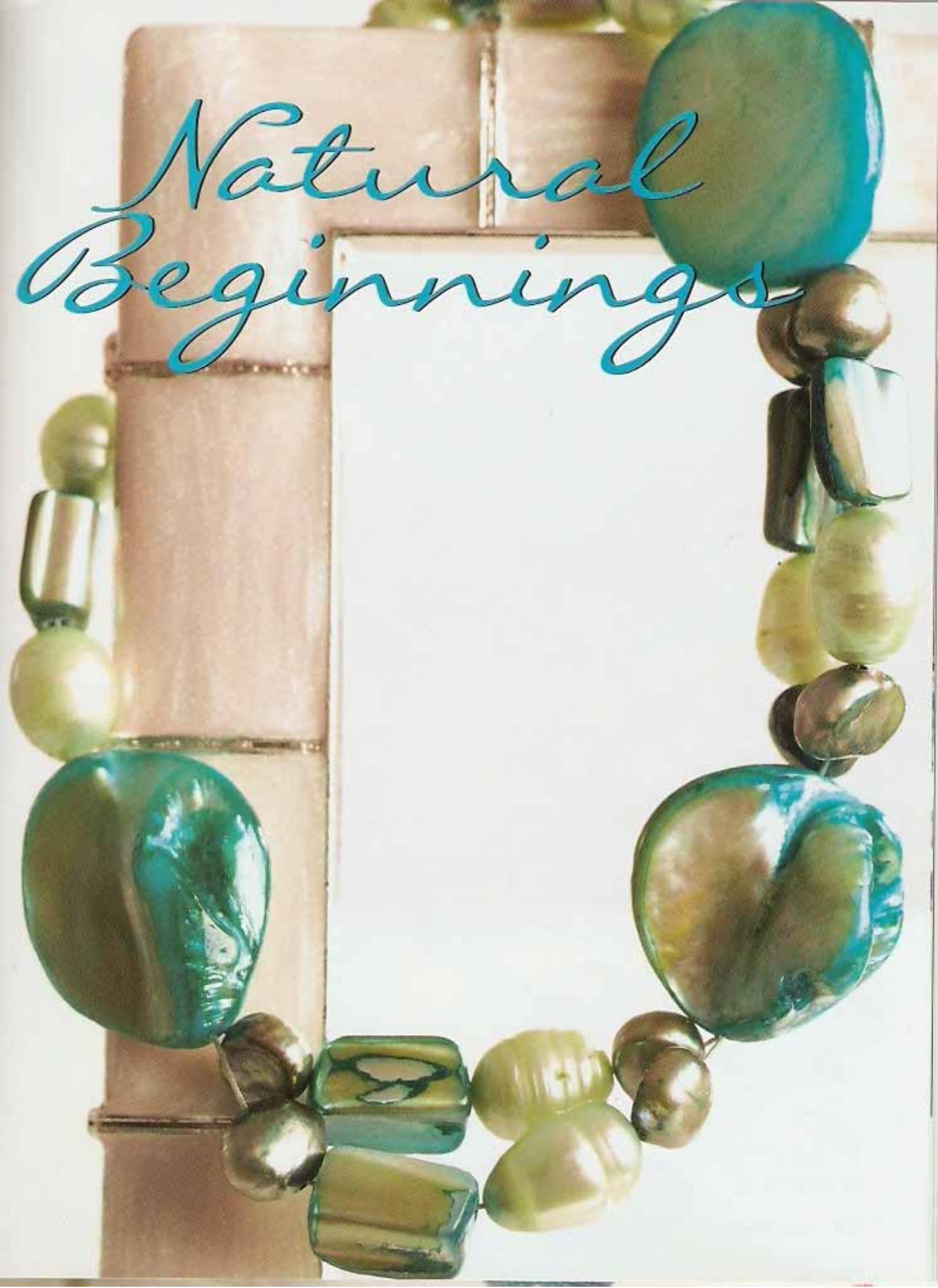
Beadazzled

Shop 1 / 4 Rowling St

Casuarina NT 0811

Ph: (08) 8928 0989

*Natural
Beginnings*



MATERIALS

- 4 metres of tigertail
- 1 watch fob clasp
- 4 x medium crimps

BEADS

- 16 x 10mm glass hearts
- 12 x 10mm tube, frosted glass
- 20 x 4mm offset fresh water pearls
- 12 x 6mm round, frosted glass
- 8 x 4mm round, frosted glass
- 16 x 4mm A grade optic glass
- 20 x 4mm square AB crystal
- 20 x 4mm glass rondelle (pale)
- 20 x 2mm faceted glass
- 45 x coin silver bali spacers

TOOLS

- Round nose pliers
- Snipe nose pliers
- Diagonal cutters
- 10¢ piece

Rating
• • •

This gorgeous necklace is designed by hArt beAd for the intermediate to experienced beader

DESIGNER'S TIP

Because the pattern in this design is created randomly place the larger accent beads every 3 rounds or so, and after you have produced the first strand use this strand as a design guide for the other two strands. By placing it on your bead mat, you can see as you go along where you need to place the larger accent beads, and ensure you are not bunching up one type of bead in the same area of the necklace. As simple as this technique is, to get a visually balanced necklace you must watch your bead placement as you go. Another tip is do not go too large with your accent bead - about 10mm is big enough in this design. Feel free to change the colours, mix your colours and change the shapes and style of the beads and you will create a myriad of unique pieces.

STEP ONE

Cut 3 pieces of tigertail at 2.30 metres and place a 10 cent piece and your beads in groups in front of you, then start by leaving a generous 10cm tail on the first strand. Note - The designer has used 10 different beads.

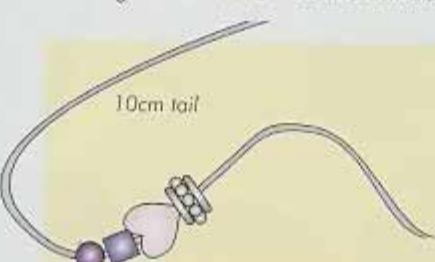


Diagram 1

STEP TWO

Place 4 beads (random selection, see designer tips), onto the tigertail. Swing your tigertail to around the size of a 10 cent piece,

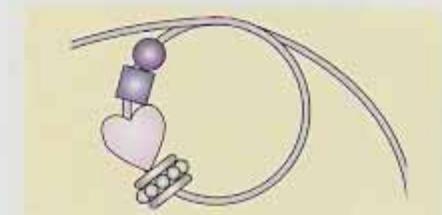


Diagram 2

(see Diagram 2) while holding it all together with your thumb and forefinger loop the thread through four times; this will secure the beads. See Diagram 3

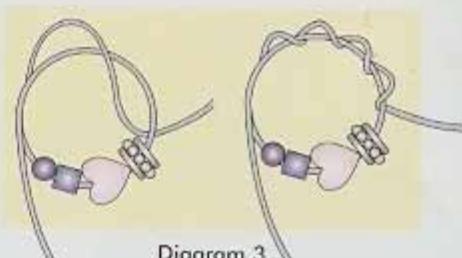


Diagram 3

STEP THREE

Turn your work over, thread on your next four beads (random selection), create the round (using the 10 cent piece as your size guide) hold onto the join, making sure your beads are on the opposite side of the round from the first four, then loop the thread through four times on the opposite side. See Diagram 4.

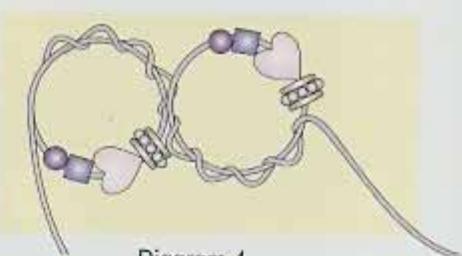
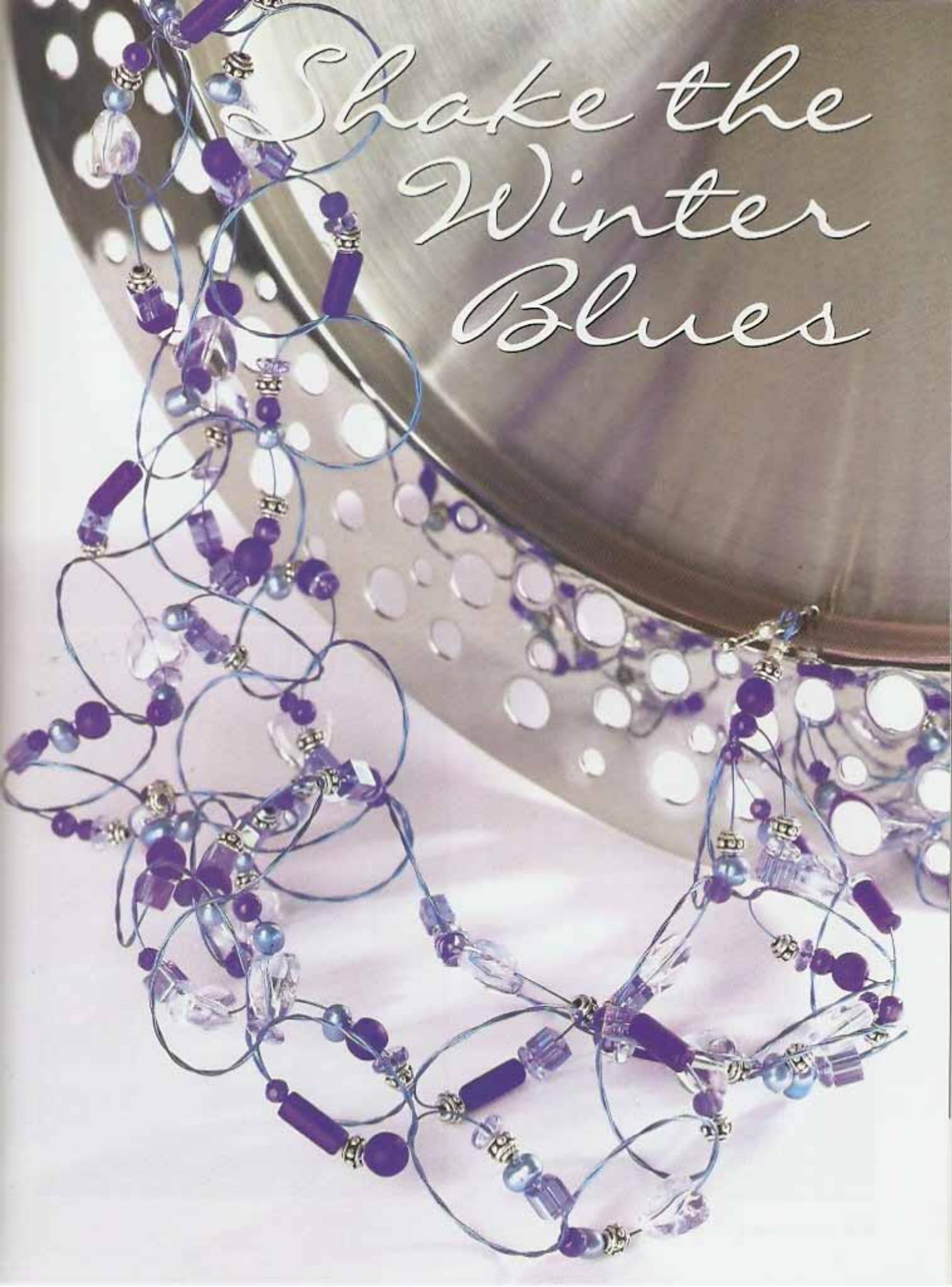


Diagram 4



*Shake the
Winter
Blues*



STEP FOUR

Repeat step two and step three until you have created 16 loops. Now you have your first strand.

STEP FIVE

Create two more strands, remember to use your first strand as your design guide. Now using your snipe nose pliers straighten the end of the tigertail so it is at a 45-degree angle to the round, repeat on all ends of the strands.

To finish bring the three strands together, thread on a coin silver bead, a blue frosted 6mm round bead and another coin silver bead, two medium crimps then one side of the clasp, hold onto the three strands with your round nose pliers right up close to the crimps. Carefully thread the tigertail back into the crimps and three beads, tighten, squeeze close your crimps with your snipe nose pliers, cut off excess tigertail. Then repeat on other end attaching the other side of watch fob clasp and finishing your creation.

The shake the winter blues kit may contain a few extra beads and is available from hArt beAd, 8a Hollings Road, Denmark, Western Australia. The kit costs \$45.00 plus \$5.00 postage and handling. Please leave a week for arrival, happy beading from hArt beAd.

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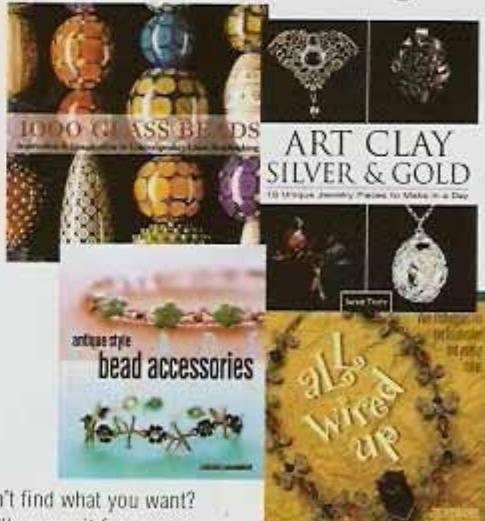
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